MASTABAS OF THE WESTERN CEMETERY:
PART 1

Sekhemka (G 1029); Tjetu I (G 2001); Iasen (G 2196); Penmeru (G 2197);
Hagy, Nefertjentet, and Herunefer (G 2352/53); Djaty, Tjetu II, and
Nimesti (G 2337X, 2343, 2366)

by
William Kelly Simpson
Portico of Tjedu I -- G 3001
Watercolor by Norman de Garis Davies over photograph
Giza Mastabas
Edited by William Kelly Simpson

Volume 4

MASTABAS OF THE WESTERN CEMETERY:
PART I

Sekhemka (G 1029); Tjetu I (G 2001); Iasen (G 2196); Penmeru (G 2197);
Hagy, Nefertjentet, and Herunefer (G 2352/53); Djaty, Tjetu II, and
Nimesti (G 2337X, 2343, 2366)

by
William Kelly Simpson

Based upon the excavations and recording of Albert M. Lythgoe, Arthur C. Mace,
and Norman de Garis Davies (Hearst Expedition of the University of California),
and George A. Reisner, Clarence S. Fisher, William Stevenson Smith, and others
(Museum of Fine Arts, Boston–Harvard University Expedition), with drawings, plans,
and contributions by Suzanne E. Chapman, Nicholas Thayer, E. Lynn Holden,
Timothy Kendall, Todd Ruff, Daniel and David Ball, Barnaby Conrad 3rd,
Robert Murowchick, John Goodman, and Peter Sidman (Pennsylvania–Yale
Archaeological Expedition to Egypt).

In collaboration with the Pennsylvania–Yale
Archaeological Expedition to Egypt

DEPARTMENT OF EGYPTIAN AND ANCIENT
NEAR EASTERN ART
MUSEUM OF FINE ARTS, BOSTON

Boston
1980
Table of Contents

**Preface**

**PART I: SEKHEMKA G 1029**

**PART 2: Tjetu I G 2001**

**PART 3: IASEN G 2196**

**PART 4: PENMERU G 2197**

**PART 5: VARIOUS MASTABAS**

**COLOR PLATES**

Frontispiece

Portico of Tjetu I—G 2001

Watercolor by Norman de Garis Davies over photograph

A. Portico of Tjetu I—G 2001, detail of north panel, west wall

Watercolor by Norman de Garis Davies

B. Portico of Tjetu I—G 2001, south end of west wall

Watercolor by Norman de Garis Davies

**PLATES**

Plate I

a. Mastaba of Sekhemka (G 1029), looking northwest

b. Mastaba of Sekhemka (G 1029), looking southwest

Plate II

a. Sekhemka (G 1029), chapel, east wall, south end, top

b. Sekhemka (G 1029), chapel, east wall, south end

c. Sekhemka (G 1029), chapel, east wall, south end, detail

Plate III

a. Sekhemka (G 1029), chapel, east wall, registers 1-2, right

b. Sekhemka (G 1029), chapel, east wall, registers 1-2, center right

c. Sekhemka (G 1029), chapel, east wall, registers 1-2, center

d. Sekhemka (G 1029), chapel, east wall, registers 1-2, center left

e. Sekhemka (G 1029), chapel, east wall, registers 1-2, left

Plate IV

a. Sekhemka (G 1029), chapel, east wall, registers 3-4, right

b. Sekhemka (G 1029), chapel, east wall, registers 3-4, center right

c. Sekhemka (G 1029), chapel, east wall, registers 3-4, center

d. Sekhemka (G 1029), chapel, east wall, registers 3-4, center left

e. Sekhemka (G 1029), chapel, east wall, registers 3-4, left

Plate V

a. Sekhemka (G 1029), chapel, east wall, registers 4-5, right

b. Sekhemka (G 1029), chapel, east wall, registers 4-5, center right

c. Sekhemka (G 1029), chapel, east wall, registers 4-5, center

d. Sekhemka (G 1029), chapel, east wall, registers 4-5, center left

e. Sekhemka (G 1029), chapel, east wall, registers 4-5, left

Plate VI

a. Sekhemka (G 1029), chapel, south wall

b. Sekhemka (G 1029), chapel, south wall, lower section

Plate VII

Sekhemka (G 1029), chapel, west wall, left section

Plate VIII

a. Sekhemka (G 1029), west wall, architrave element

b. Sekhemka (G 1029), west wall, offering bearers, detail

c. Sekhemka (G 1029), west wall, offering bearers, detail

Plate IX

a. Sekhemka (G 1029), west wall, tablet element

b. Sekhemka (G 1029), west wall, section to right

Plate X

a. Sekhemka (G 1029), burial chamber G 1029 A, looking south

b. Sekhemka (G 1029), shaft G 1029 B I

c. Sekhemka (G 1029), burial chamber G 1029 B I

Plate XI

a. Sekhemka (G 1029), blocking G 1029 B II

b. Sekhemka (G 1029), burial G 1029 B II, looking west

c. Sekhemka (G 1029), burial G 1029 C, looking west

Plate XII

The Great Pyramid, looking southeast, with mastabs of Tjetu (G 2001) with modern roof and door in lower right corner

Plate XIII

a. Tjetu (G 2001), looking west during excavation

b. Tjetu (G 2001), looking southwest

c. Tjetu (G 2001), looking northwest

d. Tjetu (G 2001), southwest corner of portico

Plate XIV

a. Tjetu (G 2001), portico, looking northwest

b. Tjetu (G 2001), portico, looking northwest

Plate XV

a. Tjetu (G 2001), court, east jamb

b-f. Tjetu (G 2001), portico, roofing blocks and architrave

Plate XVI

a. Tjetu (G 2001), portico, south pillar, inside

b. Tjetu (G 2001), portico, south pillar, outside

c. Tjetu (G 2001), portico, south pillar, inside

d. Tjetu (G 2001), portico, north pillar outside

Plate XVII

a-c. Tjetu (G 2001), south framing text, top and bottom and south false door

Plate XVIII

a-b. Tjetu (G 2001), portico, north false door

Plate XIX

Tjetu (G 2001), portico, center false door
Plate XX
  a. Tjetu (G 2001), portico, southern false door
  b. Detail of tablet

Plate XXI
  a. Tjetu (G 2001), portico, northern panel between false doors
  b. Detail of butchering scene

Plate XXII
  a. Tjetu (G 2001), center panel between false doors
  b. Detail

Plate XXIII
  a. Tjetu (G 2001), south panel
  b. Detail

Plate XXIV
  a. Tjetu (G 2001), scene above northern false door, right
  b. Tjetu (G 2001), scene above northern false door, left
  c. Tjetu (G 2001), scene above southern false door, right
  d. Tjetu (G 2001), scene above center false door

Plate XXV
  a. Tjetu (G 2001), scene above center false door and center panel
  b. Tjetu (G 2001), scene above southern false door, right
  c. Detail
  d. Tjetu (G 2001), scene above south panel

Plate XXVI
  a. Tjetu (G 2001), south wall, upper left
  b. South wall, upper right
  c. South wall, lower section

Plate XXVII
  a. Tjetu (G 2001), south wall, upper right
  b. South wall, lower left

Plate XXVIII
  a. Tjetu (G 2001), north wall, lower section
  b. North wall, bottom register, left
  c. North wall, bottom register, right

Plate XXIX
  a. Tjetu (G 2001), north wall, top left
  b. North wall, top right

Plate XXX
  a. Tjetu (G 2001), northern niche
  b. Northern niche, north reveal
  c. Northern niche, south reveal

Plate XXXI
  Tjetu (G 2001), south wall, watercolor reconstruction by N. de G. Davies

Plate XXXII
  a. Tjetu (G 2001), Burial G 2001 D
  b. G 2001 B, diorite bowl 36-3-21 (left); G 2001 D, diorite bowl 36-3-23 (right)
  c. G 2001 D, mirror 36-3-24
  d. G 2001 C (burial of Tjetu?), inlay eye from wooden coffin (?)

Plate XXXIII
  Mastaba of Yasen (G 2196)
  a. Looking southwest
  b. Looking southwest
  c. Looking southwest
  d. Corridor, looking south
  e. Corridor, west wall, miniature false door on south
  f. Corridor, looking north
  g. Corridor, west wall, false door on north

Plate XXXIV
  Iasen (G 2196)
  a. Architrave over entrance to corridor, right half
  b. Architrave, left half
  c. Drum

Plate XXXV
  Iasen (G 2196)
  a. Entrance jamb, south
  b. Entrance jamb, north
  c. Chapel jamb, east
  d. Chapel jamb, west

Plate XXXVI
  Iasen (G 2196)
  a. Chapel, east wall, right
  b. Chapel, east wall, left

Plate XXXVII
  Iasen (G 2196)
  a. Chapel, south wall, right
  b. Chapel, south wall, left

Plate XXXVIII
  Iasen (G 2196)
  a. Chapel, south wall, right
  b. Chapel, south wall, left

Plate XXXIX
  Iasen (G 2196)
  a–c. Chapel, south wall, details

Plate XL
  Iasen (G 2196)
  a–c. Chapel, south wall, details

Plate XLI
  Iasen (G 2196)
  a. Chapel, west wall, southern section, detail of offering list
  b. Chapel, west wall, southern section, with statue in niche
  c. Chapel, west wall, northern section, with offering list

Plate XLII
  Iasen (G 2196)
  a. Chapel, west wall, head of standing statue in niche
  b. Chapel, west wall, statue in niche
  c. Chapel, west wall, statue, upper half

Plate XLIII
  Iasen (G 2196)
  a. Chapel, north wall, left section
  b. Chapel, north wall, center section

Plate XLIV
  Iasen (G 2196)
  a. Chapel, north wall, right section
  b. Chapel, north wall, center section, detail

Plate XLV
  Iasen (G 2196)
  a. G 2196 A, entrance to burial chamber, looking north
  b. G 2196 A, interior of sarcophagus (1975)
  c. G 2196 A, sarcophagus, looking west
  d. Chapel, ceiling detail
  e. G 2196 U, intrusive block, with curse formula

Plate XLVI
  Penmeru (G 2197)
  a. Looking southwest
  b. Niche with contract text
Plate XLVII
Penmeru (G 2197), contract niche and slot from serdab (right)

Plate XLVIII
Penmeru (G 2197)
- Serdab, looking northwest
- Serdab, looking west
- Serdab, looking northwest

Plate XLIX
Penmeru (G 2197), Statue group in niche, MFA acc. no. 12.1484

Plate LI
Penmeru (G 2197), Second triad of Penmeru, MFA acc. no. 12.1504

Plate LII
- a-c. Penmeru (G 2197), pair statue in Cairo, JdE 43 53

Plate LIII
- a. False doors of Djaty (G 2337 X) in background and Tjetu (G 2343/5511) in foreground
- b. Chapel of Djaty (G 2337 X), looking southwest, with blocks as found
- c. Chapel of Djaty (G 2337 X), looking northwest

Plate LIV
Djaty (G 2337 X)
- a. Architrave, MFA acc. no. 27.446
- b. False door in situ
- c. Raised relief panel, MFA Object Register no. 25–7–2

Plate LV
Djaty (G 2337 X), detail of left panel in situ

Plate LVI
- a. Tjetu II (G 2343/5511), false door elements
- b. Nimesti (G 2366), false door elements

Plate LVII
- a. Iy-tjentet and Nykahap (G 2352), south false door
- b. Hagy (G 2352), north false door

Plate LVIII
Herunefer (G 2353)
- a. Entrance jambs, looking south
- b. East jamb, looking southeast
- c. West jamb, looking southwest

Plate LX
Herunefer (G 2353)
- a. Entrance jambs, looking south
- b. Chapel-passage (G 2352/2353), looking north
- c. Pair statue, intrusive, shaft G 2353 B, Object Register 12–11–39
- d. Male statue, intrusive, shaft G 2353 B, Object Register 12–11–38 and 12–10–17

Plate LXI
- a. G 2352 B, slab stela of Setju (intrusive), MFA acc. no. 13.4341
- b. G 2353 Y, stela of Weser (intrusive)
- c. G 2352 A(?), red polished bowl, Object register no. 12–11–61

FIGURES
1. Map of Giza Cemetery G 1000
2. Plan of mastaba of Sekhemka (G 1029)
3. Sekhemka (G 1029), west wall
4. Sekhemka (G 1029), east wall
5. Sekhemka (G 1029), east wall, south section, from 1904 drawing
6. Sekhemka (G 1029), south wall
7. Sekhemka (G 1029), south wall, detail, from 1904 drawing
8. Sekhemka (G 1029), burials, plans and sections, G 1029 A, B, C, D
9. Tjetu (G 2001), plan of area
10. Tjetu (G 2001), plan and section of portico
11. Tjetu (G 2001), jambs at entrance to court
12. Tjetu (G 2001), portico roofing blocks and architrave
13. Tjetu (G 2001), pillars and northern framing text, outside
14. Tjetu (G 2001), pillars, inside
15. Tjetu (G 2001), southern stela and south framing text
16. Tjetu (G 2001), north false door
17. Tjetu (G 2001), center false door
18. Tjetu (G 2001), south false door
19. Tjetu (G 2001), north panel
20. Tjetu (G 2001), center panel
21. Tjetu (G 2001), south panel at left end of west wall
22. Tjetu (G 2001), scenes above false doors and panels
23. Tjetu (G 2001), north wall of portico
24. Tjetu (G 2001), north wall of portico
25. Tjetu (G 2001), northern niche, north of portico
26. Tjetu (G 2001), plans and sections, burials, G 2001 A, B, C, D
27. Iasen (G 2196) and Penmeru (G 2197), map of area, cemetery en echelon
28. Iasen (G 2196), plan and section of chapel
29. Iasen (G 2196), lintel
30. Iasen (G 2196), north wall
31. Iasen (G 2196), east wall
32. Iasen (G 2196), south wall
33. Iasen (G 2196), west wall, south panel
34. Iasen (G 2196), west wall, text on statue niche and intrusive block from G 2196 U, 32–12–40
35. Iasen (G 2196), west wall, north panel with offering list
36. Iasen (G 2196), outer jambs (entrance), inner jambs (chapel)
37. Iasen (G 2196), plans and sections, burials G 2196 B, C, D, E, F, G
38. Iasen (G 2196), plans and sections, burials G 2196 H, I, U, Y, Z
39. Penmeru (G 2197), plans and sections, burials G 2197 A, B, C, D, U, W, X, Y, Z
40. Map of part of cemetery en echelon with mastabas described
41. Djaty (G 2337 X), inscribed elements
42. Tjetu II (G 2343/5511), inscribed elements of false door
43. Nimesti (G 2366), inscribed elements of false door
44. Iy-tjentet and Nykahap (G 2352), south false door, inscribed elements
45. Hagy (G 2352), north false door
46. Hagy (G 2352), north false door and section of mastaba
47. G 2352 B, filling of shaft, slab stela of Setju, MFA acc. no. 13.4341
48. Herunefer (G 2353), east entrance jamb
49. Herunefer (G 2353), west entrance jamb
50. G 2352, plans and sections, burials G 2352 A, B, Z
51. G 2353, plans and sections, burials G 2353 A, B
52. G 2353 Y, intrusive stela of Weser
Preface

The preceding volumes of this series have treated mastabas in the Eastern Cemetery at Giza, and much remains to be published in that area. With the present volume we begin the presentation of mastabas in the Western Cemetery not otherwise included in Reisner's *A History of the Giza Necropolis*, Vol. 1. They have been selected on the basis of their general interest and particularly in terms of the work devoted to copying the reliefs by members of the Pennsylvania–Yale project, which is supported by a grant from the Bureau of Educational and Cultural Affairs of the United States Department of State and subsequently the International Communications Agency (SCC 29368), as well as a grant from the Andrew W. Mellon Foundation. For facilities and help at Giza we are as always indebted to the kindness and cooperation of the President of the Egyptian Antiquities Organization, Dr. Shehata Adam, and his predecessors, and the members of the Giza Inspectorate, Messrs. Nasif Mohammed Hassan and Zahi Hawwass. The ever increasing expenses of publication have been met by the Egyptian Department Publications Fund of the Museum of Fine Arts, and we thank those who have generously contributed to its establishment and continuance.

Several of the mastabas have been selected since they were among the earliest excavated by the Expedition (Sekhemka, G 1029, in 1904–1905, by members of the Hearst Expedition; Tjetu I, G 2001, in 1905–1906; Iasen, G 2196, and Penmeru, G 2197, in 1912). They are therefore among the oldest obligations of the Expedition and share the fate of having the earliest and most incomplete records in our files.

Through misadventure the tracings of the Penmeru text represented in pls. XLVI–XLVII have been misplaced, both the earlier copies by Reisner’s assistants and those from the Pennsylvania–Yale project. The statue texts are represented in this volume by photographs only, since the statues are presently difficult of access in their sealed museum cases. We hope to supply all these texts in tracings in a later volume.

The plan of publication continues to consist of as clear a presentation of the material and its context as possible without extensive commentary. Many of the general problems and subjects have been treated in detail by Junker and Hassan in their Giza publications, as well as in numerous articles by Edel, Helck, Montet, Smith, and others. In addition, it is hoped that the means and time will be found to present the various categories of objects in the new project entitled *Corpus Antiquorum Aegyptiacarum*, which is a useful format for the presentation of the statuary and relief no longer in situ. If we are able to continue the pace of the publications in this series, we hope to be able to include indexes after a number of volumes are issued as well as to include volumes of special studies such as the anatomical material, prosopography, and other subjects.

I had hoped to include in the volume the mastabas of Seshemnofer I (G 4950), of which the reliefs had been initially published by Lepsius and of which tracings have been completed by members of the Pennsylvania–Yale project, and Seshemnofer II (G 2200–5080), of which the Reisner tracings were virtually complete and required only minor revisions. However, the finds from the burials of both require more time to prepare, and the inclusion of both mastabas would extend the length of this volume considerably and delay its publication. Hence they will be reserved for a future issue.

WILLIAM KELLY SIMPSON
Curator, Department of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston
Co-Director, Pennsylvania-Yale Archaeological Expedition to Egypt
December 9, 1979
Sekhemka—G 1029

The mastaba of Sekhemka (G 1029) was cleared in May through July, 1904, at which time the reliefs were first photographed, the tomb cards prepared, and the objects removed from the burials. In August, 1930, a new set of photographs of the reliefs was made, and in July, 1977, the entire relief surfaces were traced as part of the Pennsylvania-Yale project. Reisner’s notes are abbreviated at this point, and the object list is missing. Several of the finds can be identified in the Robert Lowie Museum of Anthropology in Berkeley, California, to which they were assigned through the Hearst Expedition. The mastaba is approximately 9.80 north-south by 6.10 m. east-west overall, and the corridor chapel approximately 4.70 north-south by 1.10 m. east-west, the last dimension making photography of the wall surfaces difficult.

The mastaba forms part of Cemetery 1000 just west of the great mastaba G 2000, the mastaba of Sekhemka being in the row closest to the great mastaba and separated from it by a narrow street; it occupies the fourth site from the south in the row (pl. I, fig. 1). It appears to have been built shortly before or after G 1027 to its immediate south and lies about 1 m. above the level of the latter. Reisner’s date for the mastaba is Dynasty V, after the reign of Nyuserre, although a later date could be argued. It comprises a decorated corridor chapel with two niches on the western wall, entered from the east at the north end, a large serdab with five roofing blocks, and four shafts (fig. 2). The mastaba itself is of type VIII c (2) with an area of 60.69 sq. m., the chapel of type 5 (a) with an area of 4.93 sq. m., and the spacious serdab, north of the chapel, found intact, but with the wooden statues thoroughly decayed; no other information is available on their number, size, and shape. Five courses of masonry are preserved.

Decoration of the Chapel

East wall (figs. 4–5; pls. II–V). The long scene on the east wall, cut almost entirely in the plaster applied to the masonry, has lost virtually all of its color. The few traces of paint, recorded at the time of the excavation, have been interpolated from N. de G. Davies’ work, particularly in the section of the water plants in the two topmost registers. No trace of the plants could be seen in 1977 nor are traces visible in the 1930 photographs.

The scene is a viewing scene of life on the estate with the owner standing on the right facing left (north) accompanied by the smaller figure of his son in front of him holding the lower part of his father’s staff. Sekhemka stands with the long staff at a diagonal in his right hand in front of him and his left arm hanging at his side with the hand clasping a folded napkin. He wears a shoulder length wig with a layered effect above the brow and at the fall above the shoulders, there being some attempt to indicate curls at the fall. He wears a broad collar with a pendant hanging from a single strand necklace; the kilt is of mid-length with a curve toward the front and a tie with falling sash. The son wears a similar kilt, but his wig or natural hair returns to the nape of the neck instead of lying over the shoulder.

The long column of text in front provides the caption to the scenes of the five registers to the left: Miv sk! ššj jt jn jsyw.f ntn jnwwt.f ntr prj dd, “Viewing the plowing and the reaping of barley by his crews of his towns of his funerary estate.” Eight additional columns of text above the owner provide his titles and name: Hm-ntr ššj-pj-R’, hry ššj!, jmy-r! st hnty-s pr-", w‘b nysw, hm-ntr Hwfw, jrr mr(r) nb.f, jmr Hwfw [...] r\’ nb. Shm-k’, “Priest of Shesep-ib-Re [sun temple of Nyuserre], privy counsellor, overseer of the department of the tenant farmer(s) of the palace, king’s weeb-priest, priest of Khufu, who does what his lord desires, well provided [...] every day, Sekhemka.” Four short horizontal lines above the son identify him: S1f ššfw mny.f, w‘b nysw, hm-ntr Hwfw, Ph-n-Ph, “His eldest son, his beloved, king’s weeb-priest, priest of Khufu, Pehenptah.”

First register (from top): Three scribes stand facing right toward the owner and his son. In front of the first two are boxes of writing equipment on the ground. The second writes with a rush pen on a papyrus or tablet, and the third carries a roll in his right hand, the left hand being crossed over his right shoulder. To the left is a representation of water with lotus, papyrus, and other water plants painted in to indicate the locale. Seven men are shown bending forward and pulling plants from the
water, in which they are knee deep; their loin cloths are wrapped around their belts. The material which they pull from the water resembles the flax of the flax harvest scenes but is evidently pulled from the water. Following the seven men is a papyrus skiff with lashings and laden with water plants. To the far left is a clap net with birds from a trapping scene. The leader and crew manipulating the net have either been omitted through leaving the scene incomplete or else they were represented in paint which has disappeared.

Second register: On the right is a traditional boat-combat scene with two papyrus skiffs facing each other, and with three men in the boat on the left and four in the other. One of the sailors in each boat navigates with his forked pole while the others engage in the combat. Both boats are laden with water produce, the one on the right also with a cage of birds. The forward sailor in the right boat has caught hold of the prow of the left boat, just as the forward sailor in the left boat attempts to dislodge him with his forked pole; the latter's success is jeopardized by the other sailor's companion, as he attempts to protect his mate by warding off the thrust with his own pole. The boats are shown on a representation of water with a frieze of water plants rendered as in the register above. Three of the sailors have curls indicated in their hair; one shows the characteristic receding hairline of the farmer and field worker and wears a lotus flower around his neck. To the left is a non-aquatic scene in three parts. In the first section a farmer bends over a plough pulled by a pair of oxen; a companion prods the cattle with a stick in his left hand and holds on to the tail of the nearer ox with the other hand. Above the oxen is the text ⟨hb⟩, "ploughing," and above the ploughman the text ⟨sk⟩, "plough." Both wear a belt with pleated tab in front. The second scene comprises the treading of the ground to sow the seed by a group of sheep led by a farmer with a seed bag over his shoulder and driven by three farmers holding whips aloft in the right hand and a staff and the "shepherd's implement," a sort of comb-like object, in the left hand. Above the sheep is the text ⟨sk⟩, "ploughing with sheep." The seedman and the central of the three whip men wear a short high waisted wrap-around kilt, the lead whip man an abbreviated frontal tab hanging from a belt, and the third whip man the same garment as the ploughman. The large whips resemble that of the hieroglyph ⟨mh⟩ [Sign List V 22–23] and have an opening near the striking end. The three men with whips are followed by two farmers carrying large hoes. The first of the whip men wears what appears to be the lotus flower around his neck. The scene has been discussed, particularly in terms of the unidentified shepherd's implement, which seems to consist of a group of thongs or prongs.⁴

Third register: This is introduced by an official who stands to the right toward the tomb owner but has turned his head back to the left to join his master in viewing the fieldwork. The first activity to the right, nearest the figure of the tomb owner, is captioned ⟨hw⟩, "pulling flax by the crews of his funerary estate." Three men bend over to pull, while a fourth holds aloft a sheaf captioned ⟨fb⟩, "sheaf," or "pulled piece." To the left two sub-registers represent four squattling men engaged, as the caption indicates, in ⟨dm⟩, "binding the flax," using their feet to hold the cords while their fingers tie the knot. There follows to the left another field scene with the caption: ⟨sh⟩, "reaping barley by the crews of the funerary estate." Two farmers to the right bend forward to reap, holding a handful of ears in the left hand while cutting with a sickle with the right hand. Following them a farmer rests momentarily with his sickle held under his armpit. Sheaves of barley lie on the ground near three of the farmers. On the left two reapers bend over facing each other to cut their sheaves, while a quail wanders hopefully between them. The artist neglected to indicate the stalks beneath the legs of one of the men, and this provides a welcome if possibly not intentional accent on the heads of the sheaf on the ground to which the quail stalks. Above the reapers is the phrase ⟨jw⟩, "what is this now, O workman?" To the left is a high pile of grain, stacked in the traditional fashion.⁶ There follows a group of donkeys, the lead donkey with head to a wisp of barley hurried on by three men following with staves; the lead man claps two staves together. Over the donkeys is the caption ⟨sh⟩, "sheep pack(?)." At the end of the register a fieldhand, facing left, stacks the barley.

Fourth register: Here begins the leading of the desert animals and cattle continued in the register below. The lead man with a kilt with an extended tab in front bends slightly before the chapel owner, places his left hand deferentially on his right shoulder, and carries a short staff. The phrase before him, ⟨jw⟩, "perhaps means, 'this is to be viewed, O beloved one.' This is the traditional address of the stall overseer, perhaps borrowed from the same situation in the mastabas of

---

4. "On the east wall is an attractive combination of agricultural and swamp scenes. The occurrence of the quail amongst the grain is a shrewd piece of observation that one suspects the artist of this obscure little tomb as having copied from a better craftsman," Smith, A History, 197.
Seshemnofer II (G 2200) and III (5170). The man is identified by his title jmy-rš mdw, “overseer of the stalls.” He leads an oryx captioned m mš-ḥd, “young oryx.” There follow three attendants facing left with right hand on the horn and left on the muzzle of an animal, each captioned respectively m n(j)j, m ndw, and m ghs, “a young ibex, a young addax, a young gazelle.” The spellings are unusual, a single n in m n(j)j, and ndw for expected nwďw. At the end of the file a fieldhand places his left hand on the back of the gazelle and his right on its tail. There follows a seining scene occupying the remainder of the register and the corresponding portion of the register below. Five men in front facing right and four men to the rear with two facing left pull the rope of the fishing net, the front end coil encircling the head of the man who holds it and the end coil resting on the ground. Three of the men pulling on the rope wear shoulder harnesses to maximize their efforts; they wear either the belt with front tab tucked under the belt or the loin cloth with frontal tab pleated or sectioned. The net in the register below has sinkers attached on the lower part and floats on the top. The catch includes a variety of fish and an eel. The captions read hšm pw, hšb p(w), jw.s jn.(s) hšb nfr, “such a fishing expedition, such a catch; it (the net) comes and brings a good catch.” Connecting the file of animals in the fourth register with the seining scene is a single figure at the end of the file facing left to the fishnet and holding a single large fish.

Fifth register: The first part of the register consists of a procession of oxen led by their keepers. The lead man bends slightly forward holding his scribal tablet and rush pen awkwardly in his left arm and leading an ox with his right hand, the figure doing duty as scribe and farmer. The oxen in the register have coils of rope as collars and wear fan shaped pendants, perhaps floral decoration, hanging from their necks. The second man similarly leads an ox, although his left hand is placed on his right shoulder. Each of the oxen is captioned m jwš, “young ox.” The third attendant turns his head to the left, while his left hand rests on the ox in front and his right holds the ropes of two oxen which he leads. The procession ends with a man brandishing his staff above the two oxen in front with his left hand, urging them on with his right hand. The last figure is a fieldhand carrying a large knapsack on his back. The remainder of the register

7. Junker, Giza III, 213, but here possibly with the imperfective passive participle instead of the infinitive.
8. On shoulder harnesses, see Oric Bates in Harward African Studies 1 (1917), 258-259, and references provided in Moussa and Altenmüller, Das Grab des Nianchchnum und Chnumhotep, 96, n. 477.
9. Moussa and Altenmüller, op. cit., 97, with references to the use of the text elsewhere. It is represented twice in H. Wild, Le tombeau de Ti, fasc. 2, pl. 113, in the same context.

consists of the seining net with the catch of fish described above.

The traditional viewing scene thus represented has few unusual features. It incorporates into a relatively small area scenes which are given a broader range in the mastabas at Saqqara such as Ti’s. The artist has been unusually successful in accomplishing his program by carving in plaster with an unexpected refinement of detail. The few indications of color noted at the time of the excavation suggest that the wall would have been brilliant in its detailed treatment of the subject. Considering the material, it is astounding that the plaster has survived in place this long, and this speaks for the technique used by the craftsmen in using the proper adhesive mixture for the surface. The Antiquities Service has included the chapel in its program of conservation, and the wall surfaces have been maintained in condition through several applications of restoration methods.

South wall (figs. 6, 7; pl. VI). The wall has suffered greatly from the time of its discovery in 1904 and the photography carried out in 1930. A large portion of the lower registers has now been irretrievably lost, and the drawing has been made by Suzanne Chapman on the basis of the actual tracings accomplished in 1977 supplemented by tracings from the earliest photographs and drawings (fig. 6). In addition, we have provided an early inked copy of the scene of the owner in front of the wall hanging, which was presumably made by Norman de Garis Davies in 1904; this shows details of the wall hanging now illegible (fig. 7).

On the right the owner is shown facing left (east), seated on a chair with high back rest (extending over his head), a high arm rest (just below his armpit), bull’s hoof terminals on drums on the feet, and a lotus flower terminal in back of the seat. He wears a shoulder length wig, a broad collar, and a knee length kilt with curving lines, presumably his son, in the register to the left. The other hand rests on the arm rest of the chair. Above him is the single line of text with his title and name: jmy-rš rḫnty(w)-š pr-š Šḥm-kš, “overseer of the tenant-farmer(s) of the palace Sekhemka.” Behind him is the representation of a richly woven textile affixed to the wall by the two cords at the upper ends and extending to the level of his ankles, not touching the ground.”

10. The chair legs with terminals in lion and bull feet resting on drum elements are discussed by J. Vercoutter, “Supports de meubles, éléments architectoniques ou établis?,” BIFAO 78 (1978) 81-100.
11. The textile separated from the floor by a space is discussed by H. G. Fischer, Varia (Egyptian Studies 1), 7, n. 9; another possible example is Selim Hassan, Excavations at Saqqara 1, pl. XI A. In many other examples the textile reaches to the floor.
The owner faces four registers of offerings, including vegetables in baskets, trussed fowl, jars on stands, and stands with ewers in basins above and joints of meat below. The lowest register, on the same ground line as the owner’s chair, comprises four figures facing right, the son presenting the lotus flower followed by three offering bearers bringing fowl and covered jars.

The register below consists of abbreviated scenes of dancing and singing. On the right a harper plays on a high harp to the accompaniment of two subregisters, each with three musicians. Two play the traverse flute, one an oboe, and three appear to be singing, two of the latter cupping a hand to the ear. To the left three female dancers raise their arms above their heads, with their left feet raised above the ground, and face to the right a pair of female musicians who clap their hands to the beat of the music. The dancers wear cross shoulder straps (halters) and bracelets, and at least the first wears a masculine type kilt. The clappers wear long ankle-length garments, chokers, bracelets, and anklets, with the garment supported by a single shoulder strap.

The bottom register comprises a procession of offering bearers facing right (west), a single bearer in each case being followed by a pair jointly holding a large tray piled with offerings.

The scene of the owner, with or without his wife, seated in front of the wall hanging to receive a lotus flower is frequent in Dynasty 5 and 6, particularly at Giza. In many cases it includes the presence of musicians and dancers, and the usual setting is the south (short) wall of the chapel. The scene of the seated owner in front of his tapestry continues to be placed on the south wall, even when the wall becomes the longer side, as in the rock cut chapel of the mastaba of Iasion (pl. XXXVIII a; fig. 32). The hanging tapestry behind the owner also appears in other contexts on other walls.

West wall (fig. 3; pls. VII-IX). This longest wall area of the chapel has both a northern and southern false door, but only the left (south) portion of the wall is inscribed and decorated. The long architrave element over the southern false door consists of three lines of the offering formula, a considerable portion of which was never carved in the plaster and may have been represented only in paint or outline of which there are no traces. To the left the husband and wife are represented seated on a low backed chair facing right. She sits behind (beside) him with her left hand on his shoulder and her right touching his arm; she is designated as hmt.f [t] nyswt, “his wife, the royal acquaintance,” but her name above her head cannot now be made out. The text reads vertically from the right, continues horizontally with the second and third lines, and then concludes with the end of the first line and a vertical column in front of the seated pair; htp [d]j nyswt jnw jmy wt pr htw n.f m (? ) [. . . ] m wp rnt [m sfd (? )] tpj rnt w 1g hv b ntr’ nb htp [d ] jnw n.f t l;jr jmy-[r]t [hnyjw]-s pr- [? ] w b nyswt hm-ntr Htw m r b jrn jtw htr nr- t Sjmh-k 1, “an offering which the king gives to Anubis, he who is in Wet, that an invocation offering may come forth for him [ . . . ] at the beginning of the year festival [at the sadt?] festival” at the first of the year festival, at the Wag festival, and the daily festivals, and an offering which Anubis [gives], the lord of the necropolis [to] the overseer of the department of the tenant farmer(s) of the palace, the royal weeb-priest, priest of Khufu, whom his lord loves, the one well provided before the great god, Sekhemka.” Beneath the architrave element is the tablet with the owner seated before a tray of offering breads beneath which are the signs for bread, beer, fowl, and cattle each followed by the numeral 1000. On the lintel element below the tablet the title is abbreviated: jmr- [t ] st pr- t! Sjmh- k 1, “overseer of the department of the palace, Sekhemka.” On the jambs of the door on each side a bearer presents a large ox leg with the text špt(s) šp, “presenting a choice joint.” The figure on the left carries a foreleg, that on the right a hindleg; the hieroglyphs of the text are carelessly arranged with omissions and use of the same sign in different words.

On the left and extending below the architrave element is a scene of the owner standing with his son and receiving offerings. He faces right (north) wearing a short wig, beard, broad collar, and knee length kilt with tie and sash. With the right hand he holds a folded napkin behind him and with his left the long staff at a diagonal. This hand is also rendered as a right hand, which is unusual and awkward in the context; in most cases the hand holding the long staff is shown with the palm toward the viewer, fingers on the near side of the staff, although there are exceptions. The son on a much smaller scale, similarly attired, has his hands at the side, empty, and bears the caption: s j f šmšw w b nyswt Ph. n-Pht, “his eldest son, the royal weeb-priest Pehenptah,” who is similarly captioned in the same.

12. For women with masculine type dress, see Fischer, in Assmann, Grieshammer, and Feucht (eds.), Fragen an die ästegyptische Literatur, 164.
13. Examples: Nefer (G 4761), facing right, Junker, Giza VI, fig. 13 (with dancers and musicians); Seshemnofer III (G 5170), facing right, Giza III, pl. II (with dancers and musicians). Junker, in Giza III, 231, comments on the priority of the scene on the south wall with owner facing left (east) over the direction facing right (west), noting the return to the older direction in Rawer II (G 5470), Giza III, fig. 47 (with dancers and musicians), as in our case.
14. Examples: Kahif (G 2139), Junker, Giza VI, fig. 34; west wall passageway of Kayemankh (G 4561), Giza IV, fig. 9 (playing senet with dancers and musicians).
15. Smith, A History of Sculpture and Painting, 276, fig. 112; cf. Simpson, Giza Mastabas 3, fig. 2 (Khafikhu) for an exception.
position of the opposite, east, wall. Above the owner's head is the lower part of four columns of titles and name:
1) [...] hm-ntr ḫwfr, 2) [...] hm-ntr [...] mrt nb.f, 3) [jmy]-r ṣt ḥnt(t)w(yw)-ḥ [pr-ḥ], 4) [jmy] ḫw ḫr nb.f ṣḥm-k1, ["..." priest of Khufu, priest of [...] whom his lord loves, overseer of the department of the tenant-farmer(s) of the palace, [well provided before] his lord, Sekhemka." Facing the father and son, to the right, are three registers of offering bearers, the first two from the top with three men each, and the lowest of the three in the narrower space caused by the diagonal of the staff, with two men. The first of these registers is captioned: k3p n k1, "fumigating for the ka," and the first of the men presents an incense pot and lifts its cover, beneath it is the caption ḫntr, "incense." The head of the first man is lacking because of damage, as is almost all of the second, bird carrying bearer; the third holds a ewer in a basin aloft with one hand and a pail by its handle with the other. The second register comprises three men, the first with a large goose, the second bearing a gazelle, and the third birds. The label, partly damaged in the middle as is the second bearer, reads ṣḥp š[p] jr ḫdw, "presenting a choice-offering of fowl." Perhaps the fowl are determinatives for špt or else špt and ḫdw is intended, "meat offerings and fowl." The third register consists of a bearer holding a fowl by the neck and wings and followed by a second with a foreleg. The caption is: jwn[n] [n] k1, "these are for the ka."

On the right (north) of the false door is a scene of the owner and wife seated side by side as in the smaller scene on the left of the architrave element. He extends his right hand to a large tray of offering breads, above which is heaped a pile of diverse meat, fowl, and vegetable offerings. Below the offering tray is the indication of a thousand each of "bread, beer, cattle, alabaster, and with lid along the west wall (fig. 8; pl. X a). Although plundered, vessels and bones were recorded lying in front of the sarcophagus. Unfortunately, the tomb card for the finds is lacking. They seem to include four limestone canopic vessels with their lids (pl. X a). The burial was on its left side, head to north, without a trace of a coffin, skull fallen forward out of position. The lower, original chamber, B II, was blocked by three rough slabs standing on 1.5 m. of rubble of which the lower part was covered by rough stones piled loosely against it and bound with mud. The burial of an adult, sex not determined, lay on its back, head north, left hand under pelvis (pl. XI a, b).

Evidently, from which Sekhemka was promoted to the above listed rank.
4. w'b Ṿśw, "royal weeb-priest."
5. hm-ntr ḫwfr, "priest of Khufu."
6. ḫm-ntr ṣṣp-jb-R', "priest of Shesepibre" (sun temple of Nyuserre).
7. ḥr šštaret, "privy counsellor."

Titles of his Son, Pehenptah
š3.f šmśw mṛy.f, "his eldest son beloved of him."
 ḫwfr, "royal weeb-priest."

Titles of Wife (Name Not Identified)
ḥnt.fr ḡ(t)-nyswet, "his wife, the royal acquaintance."

Titles of Unnamed Attendant
jmy-r mḏt, "overseer of stalls."

Burials

Shafts and burial chambers (pls. X-XI; fig. 8). Four shafts lead through the mastaba, three through the rocks to chambers beneath, and are lettered A through D from south to north. The largest (A) is aligned with the southern, inscribed false door of the chapel and descends 6.50 m. from the top of the mastaba through the rock. A blocked passage to the west leads to a chamber oriented north-south with a built sarcophagus with lid along the west wall (fig. 8; pl. X a). Although plundered, vessels and bones were recorded lying in front of the sarcophagus. Unfortunately, the tomb card for the finds is lacking. They seem to include four limestone canopic vessels with their lids (pl. X a), which can be identified in the Robert Lowie Museum in Berkeley, California, nos. 6-19753, 6-19783, 6-19788, 6-19818, and 6-19819 (courtesy of Dr. Frank Norick).
Shaft B led to two chambers. The upper chamber just below the rock surface, B I, had a blocking with rough blocks of stone on top of which were smaller blocks, one with an inscribed drum (without a name). The chamber was partly built in the shaft on the filling from the earlier burial (pl. X b, c). The burial was on its left side, head to north, without a trace of a coffin, skull fallen forward out of position. The lower, original chamber, B II, was blocked by three rough slabs standing on 1.5 m. of rubble of which the lower part was covered by rough stones piled loosely against it and bound with mud. The burial of an adult, sex not determined, lay on its back, head north, left hand under pelvis (pl. XI a, b). No trace of

5
coffin or cloth. The floor of the chamber was caked through the action of water. Shaft C of type 5 a(4), 2.31 sq. m., led to a small chamber on the west with a pit. The door was blocked by three large slabs upright, the northern part a single block, the southern with one block above another. The burial was slightly over on its left side, head to the north, both hands under the pelvis, with remains of cloth on the body (pl. XI c). Shaft D led to an empty chamber, type 8 a(1), 1.05 sq. m., on the west actually resting on the ground and not cut into the rock.
Tjetu I—G 2001

The mastaba of Tjetu (G 2001) lies just east of the massive anonymous G 2000 mastaba in the Western Cemetery and can be dated late in Dynasty 6 on stylistic and textual grounds. It was excavated in 1905–1906 by Lythgoe, and various drawings and watercolors were executed then and later, with a more complete set of photographs taken in 1930. During the summer of 1975 all the scenes were traced anew by the members of the Pennsylvania–Yale–Museum of Fine Arts project. A description of the structure by Reisner forms the basis of some of the following observations. Smith utilized the scenes in his study of Egyptian relief and painting and illustrated a detail as the color frontispiece of his volume.

The mastaba is built on debris about 1 m. deep against the eastern face of G 2000, just south of the opening of the latter's southern chapel. It is built over the back part of G 2003 and around the northwest corner of G 2004, and it is clearly later than these two mastabas (pls. XII–XIV; figs. 9–10). The mastaba is of type IX c(1) with a retaining wall of good masonry on the north and east and on the south between the west face of G 2004 and the east face of G 2000. It has a long north-south portico with two pillars recessed in its east face (pl. XII–XIV; fig. 10). The mastaba measures 9.2 x 3.2 m. with an area 29.44 minus 1.92 = 27.52 sq. m., 2.7 m. high and a proportion of 1/3.42. To protect the chapel reliefs after the excavation the walls were built up and the court in front of the portico roofed with steel beams and cement, following the lines of the pair of jambs in the north wall (pl. XII).

The chapel of type 11(a) is built in a recess in the east face, 4.13 north-south x 1.2 m. east-west, with an area of 4.95 sq. m. The roof is supported by two pillars (southern: .32 x .17 m.; northern: .30 x .17 m.) on the open east side, set .98 m. apart, leaving wider spaces north and south of them. Across the top of the pillars is a long inscribed architrave composed of three blocks and roofed with east-west slabs also inscribed with a horizontal text from right to left (pls. XIII, XIV, XV; fig. 12). North of the portico is a low niche with a stela in the recess and a column of text on the north and south inner reveals of the recess (pls. XXX; fig. 25). South of the portico is an incised stela near the floor (pl. XVII; fig. 15). An address to the visitor is inscribed vertically just south of the portico indentation and reaching to this stela (pl. XVII; fig. 15). A single column of text occupies the corresponding area north of the portico (fig. 13 right). The walls, pillars, and architrave of the portico are of white limestone, but the excavators noted that they had been stippled to imitate red granite (frontispiece). Just east of the portico a very low wall, 15 m. thick, served as a kind of low screen for it, leaving a space 0.69 m. wide in the middle. It is preserved to a height of .15 m. and rises only .10 m. above the chapel floor. On the north, this low wall has been widened and built up with nummulitic limestone blocks .36 m. wide and ca. 1 m. high to block the opening between the northern pillar and the wall (pl. XIII b, c; XIV a; fig. 10). This portico chapel opened on the western side of an apparently open court formed by two crude brick walls. The east wall was laid on the ruined top of G 2003 and the north wall over the debris south of G 2002. The court measured 7.3 x 3.05 m. inside with an area of 22.26 sq. m. Near the east end of the north wall a doorway with a decorated monolithic slab as a door jamb on each side opened to the north over the debris of the decay of G 2003 (pl. XV a; fig. 9). This has now been fitted with an iron door. The east wall crossed directly over the shaft of G 2003. The total area of the portico and the court on which it opens is 27.21 sq. m.

The open court on the west side of which the portico is built is entered through this doorway near the eastern end of the north wall. The brick wall had the two limestone jambs forming the entrance (figs. 9, 10). The eastern jamb is decorated with a figure of the owner leaning on a staff held by his right hand with the left hand cupping the end of the staff. He faces outward, to the left, wears a short curled wig, broad collar, bracelets, and a short kilt with sash. His right heel is raked as is customary in this leaning stance. There are traces of hieroglyphs for his titles and name (pl. XV a; fig. 11). On the western jamb the standing figure faces outward, to the right, and is shown carrying a short staff horizontally in his right hand and a long staff held diagonally with his left hand. He wears a similar short curled wig, broad collar, a bracelet on his left wrist, and short kilt. Above the figure is the title and name: "hry tp nswt pr "Tlw, "king's liegeman of the palace Tjetu" (fig. 11).
Architrave

The architrave of the portico is inscribed in large hieroglyphs from right to left (pl. XV b-f; fig. 12): jmy-rj njwt sHfr jmAxw xrw Ttw, shd w’bw sHfr Ttw, hry tp nswt pr ‘t, jmHw Hr Ws-jr Ttw, “the overseer of the pyramid town Akhet-Khufu, supervisor of funerary priests of Akhet-Khufu, king’s liegeman of the palace, one well provided before Ptah-Sokar, Tjetu.” The name is similarly determined but with a sash defined by red lines. The inside face of the same pillar has a vertical text in sunk relief facing left (north): smr w’yty hry hkt jmHw Hr Pth-Skr Ttw, “the sole companion, lector priest, one well provided before Ptah-Sokar, Tjetu.” The name is similarly determined. It will be noted that the outside face of the pillars has the text and figures facing to the right (north), while the inside surfaces show the texts and determinatives facing each other, the inside of the south pillar with hieroglyphs facing north and the inside of the north pillar with hieroglyphs facing south.

Edge of Roofing Blocks

The text on the edge of the roofing blocks is obscure at the right and continues as follows to the left: ... hry tp nswt Tw mrrw jnpw pw mrrw Ttw, “overseer of the pyramid town Akhet-Khufu, the well-provided Tjetu.” The name is determined by a seated figure facing right on a low backed chair holding a staff diagonally with the left hand and extending the right horizontally.

Pillars

The two pillars supporting the roof of the portico are inscribed in vertical columns front and back in sunk relief (pl. XVI; fig. 13, 14). The northern pillar on its outer face reads facing right: jmy-rj njwt sHfr smr jmAxw Ttw, “overseer of the pyramid town Akhet-Khufu, the well-provided Tjetu.” The name is determined by a standing figure with short curled wig, broad collar, short kilt with belt and pleat, a bracelet on the left wrist, shown holding a long staff vertically with the left hand, and the determinative is masked by the screen wall built behind the pillar. The inside surface of the same pillar has a column of text in sunk relief facing left (south): hry tp nswt pr ‘t jmHw Hr Pth-Skr Ttw, “king’s liegeman of the palace, the one well provided before Ptah-Sokar, Tjetu.” The figure is similarly determined. The column of text on the southern pillar, outer face, reads facing right: shd w’bw jmHw Ttw.

3. For the formula, see Edel, Alädä. Grammatik § 357 (cited from this occurrence); cf. 1120.1 (also cited from this occurrence), I, 197, 9–18; Garnot, L’appel aux vivants, 21–23. The same formula is represented in G 7725 E. For mrrw nswt pw mrrw Inpw pw, see Edel, MIO I (1953) 128–330. Other parallels are in I, 147, 10, and 224, 23. The general formula is discussed by Vernus, REdE 28 (1976), 139–145.


5. For a similar phrase, see Urk. I, 260, 13–14. This element is discussed by Edel, MDAIK 13 (1944), 3–4, 9–12, 89. For a short bibliography on the “curse” formula, see Simpson, in BMFA 71 (1973), 81, n. 23.


North Framing Text

Framing the portico on the north on the west wall is a single column of text in sunk relief facing left (fig. 13): hry tp nswt pr ‘t jmHw Hr Pth-Skr Ttw, “king’s liegeman of the palace, one well provided before Ptah-Sokar, Tjetu.” The determinative is a standing figure with short curled wig and broad collar with hands at the side. The right hand perhaps held a long staff; the lower part of the text and the determinative is masked by the screen wall built to block the opening between the northern pillar and the north end of the portico.

South Framing Text

On the corresponding surface to the south of the portico is a vertical text which may in fact continue the horizontal text on the edge of the roofing blocks (pl. XVII; fig. 15): ... hry hbr [jkr] rjh rj f jw rjh kj hkt nb jkr ‘t Hnq’t nb Hnq’t nb jmAxw hbr Hnq’t nb Jnpw pr ‘t jmAxw Ttw, “overseer of the pyramid town Akhet-Khufu, the one well provided before Ptah-Sokar, Tjetu.” The beginning of the text is now effaced and the reading based on an early copy. See pl. XV b-f; fig. 12.
The False Door Stelae

The west wall of the portico has three false door stelae with cavetto cornice and torus moulding; they vary in size and are somewhat irregularly spaced. Between the stelae there is a decorated and inscribed panel. There is also a decorated and inscribed panel between the southern stela and the south end of the wall but no corresponding panel between the northern stela and the north end of the wall, thereby creating an assymetrical pattern.

Northern false door

The northern stela with cornice and moulding measures 1.53 high by 1.00 m. wide (pl. XVIII a, b; fig. 16) and is inscribed for the tomb owner Tjetu. The text in sunk relief consists of two horizontal lines at the top (1–2) continuing with the outer of two vertical columns at the left and then the inner of these vertical columns (3–4). At the right are two vertical columns with titles and the name (5–6). In the center is a recessed panel with Tjetu seated on the left facing right toward a table of food and drink offerings. The text reading from right to left and second line with the designation of offerings and the thousand signs. Beneath the panel is a single short horizontal line of text above the drum and inner reveals. There are two additional columns of text ending in a single determinative on either side of the central recess. The text reads: 1) Hept Dj nswt Jnpw τp(y) dw.fjmwy wnt nb τis ḏsgrkrs.t(j).f jn 2) smtyt jmntyty jiwfnf wrt sm.tf jn 3) f n ntr τ3 šmst.t(j).f jn k1w.f dj Smytyt 'ṣrṣ 4) pr ḏwr n.f m wpt ṯmny ṯpy ṯmny ṯWg ṯhb nb nfr ḏwr ṯp nswt pr τ1 Tiw 5) jmryrτ1 nswt jḥτ-Hwfw šmr w'ty ḏwr jhs 3bτ6 ṯsd ʔw'ｂw ḏj-Hwfw jmyτj-w 👠 Tiw, "1) A boon which the king gives and Anubis, he who is upon his hill, who is in the place of bandaging, lord of the cemetery, that he may be buried 2) in the western necropolis, having grown very gracefully old, that he may join the earth, that he may traverse the firmament, 3) that he may rise up to the great god, that he may be followed by his kas, that the necropolis may extend his hand to him 4) that an invocation offering come forth for him on the opening of the year, the Thot festival, the first of the year, the Wag festival, and every good festival, king's liegeman of the palace, Tjetu. 5) Overseer of the pyramid town Akhet-Khufu, sole companion, lector priest, 6) Seated on a low backed chair with lion feet terminals, wears a short curled wig, broad collar, bracelets, and a short kilt. He faces right with his right hand extended to the offering tray and his left holding a large ointment jar to his nostrils. To the right of the tray and beneath it are stands of vessels and food and drink offerings. The text in sunk relief in two lines from right to left reads: 1) ḏfr np nswt pr t1 jmy τj-w hfr ntr τ1 Tiw, 2) ḏwr jn 3h τhnt τht τp ḏwr jn τsp τd, ḏwr jn τsp τd, ḏwr jn τsp τd, ḏwr jn τsp τd, ḏwr jn šmnytτ "1) king's liegeman of the palace, one well provided before the great god, Tjetu, 2) a thousand bread, a thousand beer, a thousand (of four types of fowl each designated by only the bird head determinative), a thousand of alabaster and linen." The line of text in sunk relief below the tablet reads: jmyτj-w hfr ntr τ1 Tiw, "one well provided before the great god Tjetu." On either side of the central recess are the two columns followed by a short horizontal line. On the left: 1) šmr w'ty ḏwr nhbi, 2) jmly τj-w hfr ntr τ1, 3) Tiw ṯn.f nfr K1-nswt. On the right: 4) šmr w'ty jmmyrτ1 ḏnty(w)-ṣ, 5) jmly τj-w hfr Ptḥ-Skr, 6) Tiw. "1) Sole companion, lector priest, 2) one well provided before the great god, 3) Tjetu, whose good name is Ka-nesut: 4) sole companion, overseer of tenant farmers, 5) one well provided before Ptah-Sokar, 6) Tjetu." On the other reveals the determinative is a standing figure with short curled wig facing toward the center with a scepter held horizontally in one hand and a staff diagonally in the other. On the inner reveals the determinative similarly faces inward, wears a short plain wig and a longer kilt, and holds the long staff with one hand and the pleat of the kilt with the other.

Center false door

The center false door with cavetto cornice and torus moulding measures 1.69 m. high by .81 m. wide (pl. XIX; fig. 17). It is inscribed for Wadjet-hotpe, also called Hetep, presumably the wife of Tjetu; the formula is also inscribed once for a lady named Ipi. A single line in sunk relief at the top reads: 1) ḏfr dj nswt Jnpw τp(y) dw.f ḏr τn τj-w nswt Wdjt-htp, "1) a boon which the king gives and Anubis, he who is on his mountain, to the royal acquaintance Wadjet-hotpe." The outer reveals on the left and right read respectively: 2) ḏfr dj nswt Ws-jr nb ḏbr pr(t)-hwr nτ rḥτ nswt jmly τj-w hfr Jnpw Wdjt-htp, 3) ḏfr dj nswt Ws-jr nb ḏbr pr(t)-hwr nτ rḥτ nswt hfr Jnpw ṯn.w τhr nswτ jmly τj-w hfr Wdjt-htp, "2) a boon which the king gives and Osiris, lord of Abydos: an invocation offering of the royal acquaintance, the one well provided before Anubis, Wadjet-hotpe," and 3) a boon which the king gives and Osiris, lord of Busiris: an invocation offering of the one well provided before Anubis, the royal acquaintance, the priestess of Hathor, Wadjet-hotpe." Below the tablet are two horizontal lines from right to left and two vertical columns below to be read with the left preceding the right: 4) jmly τj-w hfr Ptḥ-Skr, 5) rḥτ nswτ hmr τ(t)-nfr Wdjt-htp, 6) jmly τj-w hfr ntr τ1 rḥτ nswτ Ipi, 7) jmly τj-w hfr ntr τ3 rḥτ nswτ Htp, "4) the one well provided before Ptah-Sokar, 5) the royal
acquaintance, the priestess of Neith, Wadjet-hotpe, 6) the one well provided before the great god, the royal acquaintance Ipi, 7) the one well provided before the great god, the royal acquaintance, Hetep." Each of the columns of the reveals ends in the determinative of a standing lady with long wig holding a lotus to her nostrils. The tablet is recessed with the seated figure of the owner in bas relief facing right toward a table of bread offerings. She wears a curled wig with fillet and streamer, a long dress with bracelets and anklets, two shoulder straps, and a broad collar. Her right hand is extended to the tray and her left holds a lotus to her nostrils. Beneath her low backed lion footed chair is a clothes chest on legs. The text in horizontal lines and a column reads: \[ \text{jm Xry tp nswt Minj rn.f nfr Ttw.} \]

\[ \text{xT xA Hnqt xA Apdw xA jw A xA Ss xA mnxt,} \]

The drum reads from right to left, the streamer, a long dress with bracelets and anklets, two vessels, a thousand linen, (for) the one well provided before the great god, the lord of the heavens, Hetep."

Hetep is presumably a shortened form of Wadjet-hotpe. Ipi is presumably her daughter (see south panel). The name of the god Osiris is written with the two signs coalesced into a monogram. 8)

**Southern false door**

The southern false door inscribed in sunk hieroglyphs for Tjetu's son Mesni measures 1.53 m. high by .93 m. wide; it also has a cavetto cornice and torus moulding (pl. XX a, b; fig. 18). The top line reads from right to left: 

1) \[ \text{hp dj nswt Jnpw tp(y) dw.f jmy wt nb t\textquotesingle srs and continues vertically on the left:} \]

2) \[ \text{pr hrw n jm\textquotesingle srs hr nfr t\textquotesingle t hry tp nswt Mnj, and on the right:} \]

3) \[ \text{pr hrw n jm\textquotesingle srs hr nfr t\textquotesingle t hry tp nswt Mnj,} \]

4) \[ \text{pr hrw n jm\textquotesingle srs hr nfr t\textquotesingle t hry tp nswt Mnj,} \]

5) \[ \text{pr hrw n jm\textquotesingle srs hr nfr t\textquotesingle t hry tp nswt Mnj,} \]

6) \[ \text{pr hrw n jm\textquotesingle srs hr nfr t\textquotesingle t hry tp nswt Mnj,} \]

A boon which the king gives and Anubis, he who is on his mountain, he who is in the place of bandaging, lord of the necropolis; 2) that an invocation offering come forth for the one well provided before the great god, the king's liegeman Mesni; 3) that an invocation offering come forth for the one well provided, the king's liegeman Mesni, whose good name is Tjetu; 4) an invocation offering come forth for the one well provided before the great god, 5) the king's liegeman of the palace Mesni."

In the tablet scene above the door the owner is seated facing right toward a table of bread loaves, a basin with a covered ewer shown under the table on the right. The chair has a low back rest, bull feet on beaded drums, and the owner holds his right hand toward the table and his left toward his face with a lotus blossom. The figure has been curiously and obviously changed from that of a woman to a man by painting over the long dress with thick red paint and adding a kilt, and painting over the shoulder straps with thick red paint and adding a broad collar, etc. The lady's wig has also been plastered over and a male wig carved. Either the sculptor planned a female figure and altered it later, or else the stela was first planned for a lady member of the family and then assigned to Mesni. 9) The damage to the final painted surface reveal these alterations quite clearly. Above the scene there once read (an early copy of text):

\[ \text{hp dj nswt hm ntr [Hwt-Hrr] Nbt, 'a boon which the king gives; the priestess of Hathor Nebet.' Nebet is also represented in the southern panel of the same wall and is the lady for whom the northern niche is inscribed.} \]

Note that the \[ dsr \] hieroglyph in the upper left corner of the stela has two hands, as not infrequently elsewhere.

**North panel**

A panel between the northern stela of Tjetu and the center stela of Wadjet-hotpe has four registers which can be read from top to bottom as follows (pl. XXI; fig. 19). 1) Seven jars, reading from right to left: a sealed ovoid jar, two cylindrical jars with sealings, a single handled jar, and an ovoid jar between two cylindrical jars. Above them reading from right to left are the designations for the seven sacred oils: \[ sT, hknw, sfT, nhnmm, twT, h\textquotesingle t\textquotesingle t, h\textquotesingle t\textquotesingle t Tbnw. \]

2) A register of four standing men facing right wearing short curled wigs and short kilts and carrying fowl, the last one holding a lotus in his right hand. 3) Three butchers tying up an ox. The two on the left face each other, and each places a leg on the animal's trussed legs and pulls tight the rope binding them. The third to the right holds the horns of the ox, which sticks out its tongue at the center butcher. The man on the right evidently carries the whetstone on a cord visible to his rear. The hide of the ox is black and white. 4) Two butchers with large knives are shown cutting the foreleg of an ox. The animal is bound with its legs tied with a rope shown as yellow with red lines. The red and white hide of the ox is patterned with irregular red spots in the style later developed in the First Intermediate Period. 10) Both men have whetstone cords tucke in their belts; the tongue of the ox reaches to the foot of the man on the left. See Color Plate A.

**Center panel**

The panel between the center and southern stela has two finely carved figures in bas relief facing right (pl. XXII; fig. 20). At the right Tjetu is shown wearing a

9. This alteration has been noted and illustrated by Fischer, in Metropolitan Museum Journal 9 (1974) 7, fig. 3, n. 10 (reprinted in Ancient Egypt in the Metropolitan Museum Journal, Volumes I-II, p. 115).

10. See Eggebrecht, Schlachtungsgebäude, pl. VIII A; Smith, Art and Architecture of Ancient Egypt, revised ed., ills. 144, 146-147.
A. Portico of Tjetu I—G 2001, detail of north panel, west wall
Watercolor by Norman de Garis Davies
B. Portico of Tjetu I—G 2001, south end of west wall
Watercolor by Norman de Garis Davies
simple calf wig, or natural hair, broad collar, bracelets, and a mid-calf kilt with fold and belt with tie. He holds a long staff in front with his left hand and a scepter horizontally with his right hand. Behind him Hetep (presumably Wadjet-hotpe) stands with her left hand reaching over to hold his shoulder and her right hand hanging empty at her side. She wears a short curled wig, broad collar, and a long tight fitting dress with straited shoulder straps with horizontal pieces. Four columns of text above the man and two above the woman read: 1) jmry-rj nwt jnt-Hwfw, 2) shd w’bw jnt-Hwfw, 3) smr w’ty hly jnt Hwry tp nswt pr ‘3’, 4) jm jly Ttw; 5) rj nswt hm(t)-ntr Hw-Hr nb(t) nht, 6) jm jly wt h tr ‘1’ Htp, “1) Overseer of the pyramid town Akhet-Khufu, 2) supervisor of the weepriests of Akhet-Khufu, 3) sole companion, lector-priest, king’s liegeman of the palace, 4) the well provided one, Tjetu; 5) the royal acquaintance, the priestess of Hathor, mistress of the sycamore, 6) the one well provided before the great god, Hetep.” In column (4) the scribe started to continue after jmlylcy with htr ntr ‘3’ but abandoned the text after the hl in htr to finish with the proper name of the owner. The relief is of the finest quality in the tomb.

South panel

The south end of the west wall of the portico between the southern stela and the south corner has a panel in two registers in bas relief (pl. XXIII a, b; fig. 21). See Color Plate B. In the top register a lady is represented seated on a lion footed chair with low back rest facing to the right. She wears a long tight dress with a single shoulder strap showing, a long black wig, a blue and green broad collar, and blue and white anklets and bracelets. Her right hand is extended to a table of bread loaves in front of her, and her left holds a lotus to her side. She wears a long tight dress with a simple wig, or natural hair, broad collar, bracelets, and a mid-calf kilt with fold and belt with tie. He holds a long staff in front with his left hand and a scepter horizontally with his right hand. Behind him Hetep (presumably Wadjet-hotpe) stands with her left hand reaching over to hold his shoulder and her right hand hanging empty at her side. She wears a short curled wig, broad collar, and a long tight fitting dress with straited shoulder straps with horizontal pieces. Four columns of text above the man and two above the woman read: 1) jmry-rj nwt jnt-Hwfw, 2) shd w’bw jnt-Hwfw, 3) smr w’ty hly jnt Hwry tp nswt pr ‘3’, 4) jm jly Ttw; 5) rj nswt hm(t)-ntr Hw-Hr nb(t) nht, 6) jm jly wt h tr ‘1’ Htp, “1) Overseer of the pyramid town Akhet-Khufu, 2) supervisor of the weepriests of Akhet-Khufu, 3) sole companion, lector-priest, king’s liegeman of the palace, 4) the well provided one, Tjetu; 5) the royal acquaintance, the priestess of Hathor, mistress of the sycamore, 6) the one well provided before the great god, Hetep.” In column (4) the scribe started to continue after jmlylcy with htr ntr ‘3’ but abandoned the text after the hl in htr to finish with the proper name of the owner. The relief is of the finest quality in the tomb.

The top of the west wall of the portico is poorly preserved for the most part and consists essentially of filler scenes above the three stelae and the three panels (pls. XXIV, XXV; fig. 22). A considerable part has been cut in the plaster covering of the stone surface and has flaked away leaving traces where the relief is deeply incised. The following description reads from north to south (right to left). Above the northern false door are two registers of food offerings including fruits, jars, and meats. Above the panel surmounted by the seven sacred oils is a cow or bull facing right labelled jw; “ox,” led on a rope by a farmer in a pleated kilt bending forward with his right hand on his left shoulder. The ox is followed by a second farmer whose left hand (missing) probably was placed on the animal’s back. Above the center stela is another group of food offerings with two cages with fowl to the right. The cages show traces of the wickerwork or rope mesh painted red against a yellow background. Above the panel between the center and southern stela is a scene of calving. A cow facing right with tail held high gives birth to a calf assisted by a farmer who receives it while his right knee is placed on the ground. A calf facing left is shown between the cow’s legs, and there are traces of a label: [j]fj jdt wrt mnnjw pw, “deliver a big calf, O herdsman.” Following the cow is an overseer gesturing toward the scene with his left hand and holding a staff in his right. He wears the herdsman’s kilt with rectangular tab in front. There follow a cow and a bull both facing right with two lines of text above: 1) jm jlyjw pw hnt jw; “1) O this herdsman, tether the cow quickly, 2) as you separate this bull.” Perhaps legs determined wn. The bull appears to sniff the tail of the cow in front of him. The scene continues into the panel south of the southern stela with a cow with a full udder facing left with head turned to the right. On the right a farmer facing left holds the cow by a rope ending in a hobble facing left with head turned to the right. On the left a farmer facing right holds one of the cow’s horns with

11. For example, the mother of Qar is shown seated behind him in G 7101: Simpson, The Mastabas of Qar and Idu, fig. 30.

12. For parallels, see Montet, Scènes de la vie privée, 98–99, pl. viii (T).  13. The text is damaged.
his left hand and holds a rope tied to the horns with his right. Both farmers have short hair and kilts tucked up. The label in two short lines from left to right reads: 1) jw.j r j r n . . ., 2) sHt ntk, possibly to be corrected to jw.j r j r t r Hst k. “I shall act to your satisfaction.” 16

Portico south wall

The south wall in bas relief is a particularly fine composition in the tomb chapel, but it has suffered considerably in loss of color since first copied in color by N. de Garis Davies (pls. XXVI, XXVII, XXXI; fig. 23). On the right the owner is seated facing left before a table of offering breads on a chair with a back rest, cushion, and lion’s feet raised on drums. He wears a shoulder length curled wig, broad collar, bracelets, and short kilt. Beneath the chair is his dog with red collar and tab. The body is spotted with large and small patches. The right hand is extended to the tray and the left holds a folded cloth. Above his head are three columns of text in sunk relief with the hieroglyphs all filled with blue pigment facing left: 1) jmy-rA njwt tHt-Hwfw, 2) sHd w’bw tHt-Hwfw, 3) jm tHw hr Ws-jr Tw, “1) the overseer of the pyramid town Akhet-Khufu, 2) supervisor of weepriests of Akhet-Khufu, 3) one well provided before Osiris, Tjetu.” To the left are five carefully drawn registers of food offerings. In the second register there is a small scene of a kitchen with fowl and meat joints hanging to cure from a rope slung between two tent poles. The rope is yellow with red strands. Below the rope is a large vat flanked by two red pots with fowl and meat joints cooking over a hearth on each side. To the right a cock roasts a fowl on a spit over a fire and warms the embers with a fan. The hearth is red and the coals are shown as red dots. Beneath the scene of the seated owner is a register of six male offering bearers facing inward to the right. The first bears a large foreleg of an ox, the second brings two birds held by the necks and wings, the third holds a tray of offerings aloft with a tied basket held by a sling from his elbow and leads a falling calf with a rope, the fourth similarly holds a tray aloft with leeks or onions on the elbow and leads a small gazelle by a rope, the fifth holds a pot with cover aloft and a similar tied basket from the elbow on a sling and leads a calf by a rope, and the sixth holds a tray of offerings aloft with a bag hanging from the elbow on a sling and leads a goat by a rope. A detail of the second offering bearer with the fowl offerings and another fowl at his feet is illustrated in color by Smith as the frontispiece to A History of Egyptian Sculpture and Painting in the Old Kingdom (after a painting by Norman de Garis Davies recopied by Smith). 15 The texturing of the wings and treatment of the zones anticipates the painting of the Middle Kingdom. 16 The early copies of the register show labels in ink which had completely disappeared by 1975. The first bearer is labelled sHty hбр hбр Mrw, the second hбр hбр sS-Mn, and the third hбр hбр Im3-Pry, the last clearly placing the date of the mastaba in or after Dynasty 6.

Portico north wall

The corresponding north wall of the portico has suffered considerable damage through the poor quality of the stone in the upper portion and the effects of rain water; since the discovery of the mastaba in 1905-1906 there has been additional loss of color through fading and perhaps also through faulty cleaning. There are two registers (pls. XXVIII, XXIX; fig. 24). The upper and larger consists of a scene in bas relief of the owner seated on a lion footed chair with low back rest and a white cushion, outlined in red, facing right toward an offering table with breads. He is dressed in a carefully painted leopard skin garment, of which almost all the colors have disappeared. He wears a broad collar with the rows of offering bearers facing west. The scene reads from left to right: a man facing left a cook roasts a fowl on a spit over a hearth and warms the embers with a fan. He wears a shoulder length curled wig, broad collar, bracelets, and short kilt. Beneath the chair is his dog with red collar and tab. The body is spotted with large and small patches. The right hand is extended to the tray and the left holds a folded cloth. Above his head are two columns of text in sunk relief facing right: 1) jmy-rA njwt tHt-Hwfw, 2) jm tHw hr Jinpw Tw, “1) overseer of the pyramid town Akhet-Khufu, 2) well provided before Anubis, Tjetu.” In front of him is a long offering list in sunk relief with blue pigment in five registers followed by a sixth register with three compartments and the traditional scene of the lector priests. The scene reads from left to right: a man facing left pours a libation from a h-es vessel over an offering block before which kneels a priest with his hands on the block; the caption is dji kbhw, “making a libation.” There follows to the right a lector priest holding a scroll aloft in his left hand and the aromatic broom in his right; he faces right with his head turned to the left and has the caption: jnt rd jn hбр hбр, “bringing the broom by the lector priest.” 17 To his right a kneeling figure facing right has his hands on an offering block. At the right facing left is a standing figure with short kilt with triangular apron and diagonal sash; he carries a long document scroll and has the caption: fHty hбр hбр, “making glorifications by the lector priest.” Beneath the tray on the left is a ewer in a basin, and on the right beneath the lector priests is a pile of food offerings on trays and stands. The lower register has six offering bearers facing west. The first bears a large red foreleg of beef, the second a fowl, the head and feet red, the belly, tail feathers, and wing

15. Incorrectly stated there as the north wall.
16. See E. L. B. Terrace, Egyptian Paintings of the Middle Kingdom, pls. VI, VII.
tips stippled, with another fowl at his feet (repeating the composition of the corresponding south wall), the third a tray held aloft, with leeks or onions hanging from the elbow and a spotted calf led by a rope, the fourth a pot held aloft and a basket hanging from the elbow on a sling and a falling spotted calf led by a rope, the fifth a tray held aloft, a basket hanging from a sling from the elbow, a jar held by a sling, and a small gazelle with a foreleg held by a rope, and the sixth a pot and tray held aloft with a jar on a sling from one elbow, a desert animal from a sling on the other, and a male calf held by a rope. All wear short curled wigs and short kilts. The identifying captions have all disappeared but are clearly present in the early drawings. They accompany the first five figures as follows: 1) $s.f \ s\msw \ mry.f \ h\ pry \ h"ht \ Thw \ nn.f \ nfr \ Msnj, 2) $n.f \ s\ps \ n\swt \ jkrj, 3) $n.f \ s\ps \ n\swt \ jmy-r\r \ pr \ N(y)-'n \ h-\ Hfwf, 4) $n.f \ Jpr, and 5) $n.f \ Jrtj, "1) his eldest son beloved of him, the lector priest Tjetu, whose good name is Mesni, 2) his brother, the king's nobleman Ikeri, 3) his brother, the king's nobleman, the steward Nyankh-Khufu, 4) his brother Ipi, and 5) his brother Iri."

Northern niche

Just north of the portico within the enclosed courtyard is a deep niche in the western wall set above the ground level with a false door stela in the back inscribed for a lady named Nebet (pl. XXX; fig. 25), the same individual who appears at the south end panel of the west wall of the portico. She is evidently either the mother (or a wife) of Tjetu. The stela has a cavetto cornice and torus moulding, and all the signs and the determinatives are in sunk relief. A horizontal line from right to left at the top (1) is continued by a vertical column on the left (2) and right (3): 1) htp dj nswt Jnpw tp(y) dw.f jmy wt, 2) rht nswt jm3hw(t) Nbt, 3) pr hwr n s m k i b nb n fr rht nswt Nbt, "1) A boon which the king gives and Anubis, he who is on his mountain, he who is in the place of bandaging, 2) (to) the royal acquaintance, the well provided Nebet, 3) that an invocation offering come forth for her on every good festival, the royal acquaintance Nebet." Both columns are determined by a standing figure of a lady in a long close fitting dress holding a lotus to her nostrils with one hand and with the other hand hanging behind her. In the tablet scene Nebet is shown seated on a chair with a low back and cushion and holding a lotus to her nostrils with one hand and extending the other to a tray of bread offerings, beneath which on the right is a basin with an offering. The text, from right to left, reads: rht nswt Nbt, "the royal acquaintance Nebet." Beneath the tablet is a single horizontal line (4) continued by the vertical column on the right (5) and the left (6). 4) jm1hwt, 5) rht nswt hm(t)-nfr Hwt-Hr Nbt, 6) jm1hwt Nbt, "the well provided one, 5) the royal acquaintance, priestess of Hathor Nebet, 6) the well provided Nebet." On the northern side of the niche is the vertical text: rht nswt jm1hwt Nbt, "the royal acquaintance, the well provided Nebet," followed by a larger determinative similar to those on the false door with the addition of a short curled wig. On the corresponding southern side of the niche a similar determinative follows the text: jm1hwt Nbt, "the well provided Nebet."

Southern stela to left of portico

Just south of the portico on the western wall of the courtyard at ground level and below and to the left of the address to the visitors is a small stela with incised cavetto cornice inscribed for a lady named Henti (pl. XVII c; fig. 15). In the tablet she is shown as on the northern niche of Nebet with the text from right to left: rht nswt Hnty, "the royal acquaintance Henti." The horizontal line below the tablet reads: jm1hwt hry nfr 'r $ Hnty, "the one well provided before the great god, Henti." On the left reveal is that text: rht nswt Hnty, "the royal acquaintance Henti," and on the right reveal: hm(t)-nfr Hwt-Hr Hnty, "the priestess of Hathor, Henti." Her relation to the other members of the family is not specified.

Titles of Tjetu

His good name, KI-nswt, North stela.
1. jmy-r\r njwt 1h Hfwf, "overseer of the pyramid town Akhet-Khufu." Architrave, north pillar outer face, north stela, center panel, south panel, north wall.
2. jmy-r\r hnyw-s, "overseer of the tenant-farmers." North stela.
3. hry h\b, "lector priest." South pillar inner face, north stela, center panel. For the reading of h\b with medial aleph adopted here throughout, see Jürgen Osing, Die Nominalbildung des Ägyptischen, 143, see also 93.
4. hry tp nswt pr 'r, "king's liegeman of the palace." West jamb of court, architrave, edge of roofing blocks, south pillar outer face, north pillar inner face, north and south framing texts, north stela, center panel. Cf. Gunn, in JEA 27 (1941) 145.
5. smr w\r, "sole companion." South pillar inner face, north stela, center panel.
6. shd w\b wn jH Hfwf, "supervisor of the weeb-priests of Akhet-Khufu." Architrave, south pillar outer face, north stela, center panel, south wall.

Family of Tjetu

Wife(?). Wadjet-hotpe, also called Hetep. With titles rht nswt, hmt-nfr Nt, and hmt-nfr Hwt-Hr on center
stela. With titles (name written Hetep) rht nswt, hmt-ntr Hwt-Hr nbt nht on center panel.

Female relative, mother (?) or another wife (?). Nebet. With titles rht nswt and hmt-ntr Hwt-Hr nbt nht on south panel, with titles rht nswt and hmt-ntr Hwt-Hr in niche north of portico, and hmt-ntr Hwt-Hr on south stela before alteration.

I. Tjetu, his eldest son, whose good name is Mesni. With titles (name written Hetep) stela. With titles rht nswt, hmt-ntr Hwt-Hr nbt nht on center panel (See south panel).

Female relative. Jpj, with title rht nswt on center stela (See south panel).

Female relative. Hntj. With titles rht nswt, hmt-ntr Hwt-Hr on stela to south of portico.

Sons.
1. Tjetu, his eldest son, whose good name is Mesni. With title hry h1bt on north wall.
2. Mesni, whose good name is Tjetu, possibly same as preceding. With titles hry tp nswt pr b and hry tp nswt on south stela.
3. Mwv, with title hry h1bt on south wall.

Brothers, or brothers of eldest son.
1. Jpj, north wall.
2. Jrj, north wall.
3. Jchrj, title s3 ps nswt, north wall.
4. Ny-th-hf-fw, with titles s3 ps nswt, jmy-r3 pr, north wall.

Dependents.
1. S3-msh, with title hry h1bt, south wall.
2. Jm1-Ppy, with title hry h1bt, south wall.

Shafts and Burials

Four shafts lettered A through D from south to north were cut to the west of the chapel and the north offering stela, and a fifth shaft marked X was intruded against the south end of the mastaba (figs. 9, 26).

Shaft G 2001 A on the south measured .85 × 1.05 m. at the top, ending with .95 m. cut in the rock on the east with a built chamber on the west; it was lined above the chamber on the west and above the rock on the east with masonry, rubble, and a crude brick kerb. An irregular chamber of type 8 a, built of masonry and roofed, with slabs, measured approximately 2 × .90 m., height 1 m., with an area of 1.8 sq. m., and capacity of 1.8 cu. m. Found open and completely plundered.

Shaft G 2001 B to the north measured 1.05 × .90 m., and −1.85 m. in the rock, lined above with masonry, crude brick, and rubble on the top for 4.65 m. At the bottom of the shaft there is a ledge on the east, about .50 m. below the bottom, with a rock cut slope descending to the chamber floor. The chamber on the west is unfinished and irregular, a long narrow north-south chamber with unfinished cutting grooves on the west wall; it measures 2 × 6.5 m., area 1.3 sq. m. Between the chamber and the shaft is a rhomboidal space about 1.2 × .70 m., area .84 sq. m., total area 2.14 sq. m., height 1.2 m., capacity about 2.50 cu. m. Type: probably 6 a(3).

Burial: plundered bones of disturbed skeleton. Objects in debris of plundered chamber, probably intrusive:

36–3–21: diorite bowl, type S-Xc, with internal rim, H. 5.6 cm., diam. of rim 12.4 cm., diam. body 12.8 cm., diam. base 3.2 cm., stone bored (pl. XXXII b, left).

Shaft G 2001 C to the north was the main shaft, 1.15 × 1.1 m., −3.15 m. in the rock on the east, surface sloping to the west, lined above with mixed masonry, crude brick, and rubble, max. height as preserved on west: 2.2 m., bottom of shaft sloping to east. The chamber of type 6 a(2) is on the east, 2.3 × .90 m., height 1 m. area 2.07 sq. m., capacity 2.07 cu. m. A north-south burial pit in the chamber 1.85 × .65 m., .70 m. deep. Chamber blocking of type V e(2), leaning stone slabs of which one remained in place, plastered with mud. Plundered, no remains of bones. In the debris of the chamber was an eye from a wooden coffin, probably from the burial, and a whetstone of sandstone with copper stains:

36–3–19: inlay eye of two pieces, al. eyeball pierced to receive the obsidian iris, length 9.4 cm., height 3.3 cm., th. 1.3 cm.; iris (obsidian) 2.6 × 2.6 cm., th. .6 cm. The eye is not curved in its length and appears to have come from a wooden coffin with two eyes on the east side. In MFA. This is useful in dating the burial and the chapel of Tjetu (pl. XXXII d).

36–3–20: irregular block of red sandstone, 15.5 × 12 × 10 cm., with green copper stains on seven places.

Shaft G 2001 D at the north end of the mastaba west of the offering niche of Nebet measured 1.05 × 1.10 m., −3.95 m. in the rock, lined with masonry for 2.05 m. in six courses. Chamber on west of type 6 a(2) measuring 1.65 × 1.65 m., height .90 m., area 1.07 sq. m., capacity .96 cu. m. The blocking of type V d(2) was of rubble plastered with mud with the upper part penetrated. The burial was a nearly undisturbed skeleton extended on the back with head to north (pl. XXXII a), a copper mirror on the east beside the left foot and a small diorite cup under the right foot.

36–3–23: small diorite bowl of type S-X c, with internal rim, H. 5.4 cm., diam. rim 11.2 cm., max. 12 cm., base 4.4 cm. Pl. XXXII b, right.

36–3–24: copper mirror of type K-II, flat, rectangular tang on small plate; height without tang 8 cm., height of tang 1.9 cm., width 8.5 cm., th. .10 to .25 cm. Pl. XXXII c.

The orderly fashion in which these shafts were laid out suggests that they correspond to the positions of the three stelae in the chapel and the northern offering niche of the lady Nebet. Although the sex of the burial of G 2001 D was not determined, the copper mirror suggests that the burial may have been female.
Shaft G 2001 X was intruded in debris south of the mastaba, the north side of the shaft formed by the south wall of the mastaba, the shaft at bottom measures 1 x .90 m. and ends at the rock, lined above with masonry on three sides. The chamber to the south is of type 8 b(2) and built of masonry and roofed with slabs: 2.10 x .80 to .70 cm., height 1.05 m., area 1.57 sq. m., capacity 1.64 cu. m. Found open and empty without objects. Conceivably it corresponds to the southern stela to the left of the portico.
Iasen—G 2196

The rock cut chapel of Iasen has been ingeniously contrived in association with mastaba G 2196, which probably was constructed for Iasen himself (pl. XXXIII; figs, 27-28). The mastaba was built against the rear (west) of that of Penmeru (G 2197) with its northern end extending in echelon 2.25 m. north of the northern face of that of Penmeru. The result of the placement of G 2196 in relation to G 2197 is such that a corridor was created between the two on the north, it being entered from the east by a doorway from a court at the north, with lintel, drum, and jambs inscribed for Iasen. The visitor enters to the west then turns south into the corridor. The east wall of the corridor consists of the original roughly dressed sloping masonry of the rear (west) face of Penmeru (G 2197), and the west face consists of the almost vertical, roughly smoothed east face of G 2196. On this wall is a niche with uninscribed traditional style of mastaba burials (as opposed to its north side, the doorway to the corridor with the masonry of the east face of 2196 as its west side, extended to the north by a retaining wall three courses high for 4.21 m., the south side of a mastaba to the north (G 2472) as its north side, and a flight of steps (original?) leading down from the street along the east side of the corridor at its north end.

The mastaba itself (G 2196) has eight pits descending through it in two rows along its western half, and three in the corridor. It was perhaps in the cutting of one of these pits that the builders noted an out-cropping of natural rock at an exceptionally high level, a circumstance which perhaps inspired and certainly made possible the creation of the rock cut chapel. A robber's hole in the ceiling of the chapel, just above the interior pit (A) in the floor of the chapel, indicates that the rock cut ceiling is no more than .50 m thick in some places. Fissures in the ceiling are present, with a noticeable one running from the middle of the south wall across the ceiling to a point above the north-east corner of the pit in the floor.

A problem is posed by the shafts and the identity of the original owner of mastaba G 2196. The shaft in the northwest corner of the interior subterranean chapel floor leads down 2.84 m. in the rock with a doorway leading south to a chamber in which a sarcophagus has been cut out of the rock along the west wall (pl. XLV a-c). The position of the shaft in the chapel floor indicates that this is the burial of Iasen himself. This being the case, what are we to make of the shafts in the mastaba proper and the other pits built in it? Is it possible that mastaba G 2196 was built for another individual, with the corridor at the same time, but that Iasen subsequently usurped the corridor, placed his names and titles on the entrance, and built the rock cut chapel? In its final form G 2196 appears as the mastaba of Iasen, with an internal rock cut chamber in its southern half, entered as described above, and the “original” owner or builder, if different from Iasen, presumably buried in a chamber opening east of the main shaft in the traditional style of mastaba burials (as opposed to the rock cut chapels with their own shafts, of which the burial of Queen Merysankh III would be a parallel situation).

The mastaba and its rock cut chapel were cleared on April 9 and 10, 1912, and the northern part and shafts on October 24 and 25, 1913. To recapitulate several elements, with additions from Reisner’s notes, the mastaba was unique in the use of a rock cut chapel made possible by the high level of natural rock in this part of the western cemetery. It was built of masonry on a rubble core crossing the rock scarp which faces to the east. Excluding the eastwards projection on the north, the mastaba measures 13.20 x 5.80 m., area 76.56 sq. m., proportion 1/2.27, height north of the rock scarp 2.14 m. The large “slightly subterranean” rock cut chapel

chamber has an offering room with sized and painted reliefs on all four walls as described below. The serdab entered from the east of the south wall of the chapel, as marked on the plan (fig. 28) measures 1.14 x 3.45 m., height 1.50 m., area 3.93 sq. m.; doorway .46 x 1.06 m., height 1.50 m. The doorway was blocked with slabs of white limestone set in plaster. Reisner mentions blocks found east of G 2185 which might have come from the blocking and indicate that it was decorated with a table scene. The north-south corridor measures 7.60 x 1 m., height 2.85 m., area 7.60 sq. m.

The chapel is hollowed out of the solid rock and measures 5.25 m. east-west, 3.20 m. north-south, and ca. 2.10 m. high; the east wall is 3.60 m. long, since it begins at the northeast corner at the door, .40 m. north of the face of the north wall. The ceiling is a pinkish red with many traces of tool marks (pl. XL d). The decoration of the chapel is achieved in carving partly in the coat of plaster applied to the wall and partly in the rock of the wall itself. Considerable use is made of outlines in red paint. Although some of these are guide lines for the relief carver, many are lines added later by the painter to define the outlines of objects which have relatively indistinct contours in the plaster relief and would otherwise seem to merge in color and form with the background. Occasionally the painter has used his red line on one side of an object only. To judge from the earliest expedition photographs (1912), a considerable amount of painted detail has faded completely since the opening of the chapel, a case in point being the feathering of the vultures' wings in the vertical column of text on the east wall. The overall effect of the artistry of the chapel, with its imposing rock cut statue and its entrance is not inscribed. On each jamb an identical text on the east wall. The overall effect of the artistry of the wall to the floor of the chamber proper. The drum of the entrance to corridor. The lintel over the entrance bears two lines of text with a representation of Iasen and his wife seated on the left facing right (pl. XXIV a, b; fig. 29). 1) Htp Dj nswt Jnpw hnty sh ntr kršt(j) m hryt-ntr smyt jmntyj Jw nfr wtr, 2) pr hrw n.f wp rmp Ḟhwty tpy ṟrpt W1g h:ib nb jmy-ra 6 hntyw-š pr 'l jry(?) hryw-Š' t-nswtš:š nh swtd w'bw hjnyyw-š hry ššt hm-ntr Ḵwfw Jšn; hmt.f mrt.f Mrt-ji.[f], "1) A boon which the king gives and Anubis, foremost of the divine booth, that he may be buried in the necropolis of the western cemetery, having aged very gracefully, 2) and that an invocation offering (of bread, beer, cattle, and fowl) come forth for him (on) the opening of the year, the Thot festival, the first of the year, the Wag festival, and every festival: the overseer of the 6 tenant farmers of the great house, custodian of the containers of the royal decrees, the weeb-priest of the king, the supervisor of weeb-priests, tenant farmer, counsellor, the priest of Khufu, Iasen; his beloved wife, Meret-yos.'"

The drum reads: Nh nswt šhd w'bw hnty-š Jšn, "The royal acquaintance, supervisor of weeb-priests, the tenant-farmer Iasen" (pl. XXXIV c). On the left jamb Iasen is shown facing east wearing a leopard skin garment and short kilt and leaning on a staff, with his wife behind him and the text (pl. XXXV a; fig. 36): šhd w'bw hnty-š hry ššt! hm-ntr Ḵwfw Nh nswt Jšn; hmt.f Nh(r) nswt Mrt-ji.[š], "supervisor of weeb-priests, tenant farmer, counsellor, priest of Khufu, the royal acquaintance Iasen; his wife, the royal acquaintance Meret-yos." On the right jamb the figures are similar and face the east (pl. XXXV b; fig. 36). No text remains with the male figure, but the text over the lady reads: Nh(r) nswt ḏnw-hṭt, "the royal acquaintance, Nebuhotep." The name does not otherwise appear in the tomb, nor is her relation to Iasen specified; she may be his daughter. It is conceivable that Iasen usurped an earlier tomb, and that this is the name of the wife of the previous owner, left undamaged. Alternately she may be his mother or a second wife.

Entrance to chapel. The area is entered by a modern step, evidently replacing an ancient one, to the level between the jambs, a second step from this level into the chamber, with the rebate of the north wall to the west, and a third shallow step continuing the line of the north wall to the floor of the chamber proper. The drum of the entrance is not inscribed. On each jamb an identical figure of the owner faces out (to the north), wearing a neck, a broad collar, and a short kilt with tie in front and ankles supported by two shoulder straps with horizontal elements, a long divided wig, and a bracelet on her left.

2. On the technique used, see Smith, A History of Egyptian Sculpture, 247, 252-254.
4. Illustrated in BMFA 32 (1934) 8, fig. 7.
wrist; her right hand is extended to rest on her husband's shoulder, although the artist neglected to indicate it. The son wears a short wig, broad collar, and kilt similar to his father's, and he holds the lower part of his father's staff with his right hand, the other hand hanging free behind him. Both male figures are painted red, there being no trace of body color for the wife. The captions for the three individuals read respectively: 1) Šḥṯ w'b'w ḫry ššt1 ṭḥ nšwt J1sn; 2) hmṯ.f Mṛt-ḏjš; 3) ḫnty-š pr- môn ḫb nšwt ṭḥ nšwt Mṛy-.şḥn, "i) supervisor of weeb-priests, counsellor, king's acquaintance, Iasen; 2) his wife Meretyotes; 3) tenant farmer of the palace, royal weeb-priest, king's acquaintance, Meryankh." Note that the son is not specifically designated as such. The hieroglyphs for pr, ṣ, t, the water in the ḫb'-sign, and the tail feathers of the vulture are blue; the ṣwt-plant, the reed leaf, and the ḫ-sign are green. In front of the family group is a column of text in larger hieroglyphs: Mḥṯ sḥn ndt-h_nr jmt m pr(t)-ḥrw r' nb, "viewing the document of the gifts brought [from]; an invocation offering (bread, beer, cakes) every day." The preposition m, "from", is partly effaced by the plaster and the pr(t)-ḥrw group written over it, indicating that the scribe changed his text to fit the available space. All color has now disappeared from the column; the intrusion of the owner's staff into the column narrows the space at the bottom.

The topmost of the three registers begins with the figures of four standing men. The first holds out the papyrus scroll with both hands for inspection, as specified by the column of text just cited, while the second writes with reed pen on papyrus or palette. The first two men hold the left hand to the right shoulder with the right hand holding the left forearm. The first two men have short wigs or natural hair and wear short kilts, while the third and fourth men show the front part of their hair shaved and wear the farmer's kilt with the unfolded tab hanging in front; the pleating of the kilt of the fourth man is indicated by horizontal and vertical lines. The following four men each turn their heads back to the left, have short hair, and wear the high wrap-around kilts without triangulation. They lead, from right to left respectively, an oryx, antelope, gazelle, and hyena, the latter two by ropes.

The second (middle) and third (lower) registers comprise attendants leading cattle captioned m jw1, "young ox," or jw1, "ox." The first bull in the middle register has horns painted red, the second is hornless, and the third, as well as the first two bulls in the third register, has yellow horns. The last animal in the middle register is smaller, hornless, and is tethered to the ground with a rope, its attendant placed behind it (on the far side), evidently both smaller size and the placing of the attendant being a device for utilizing the narrower space at the end of the row. Two men follow the last bull in the lower register, the first guiding it with both hands and the second with his hands on his chest.

South wall (pls. XXXVIII–XL, fig. 32). The east (left) end of the south wall has an opening .60 m. wide by 1.55 m. high to an unfinished serdab chamber which extends east-west behind the south wall for about half its length. The area above this doorway is undecorated and uninscribed and was never plastered; the serdab clearly represents part of the original plan of the chapel. The chamber is roughly hewn and unfinished with a floor rising irregularly to the west.

The decoration of the south wall consists of a partly subdivided panel 1 m. in height with the seated figure of Iasen on the right facing left (east) and viewing his offerings. An incomplete and unfinished register extends below this panel with a height of .25 m. Iasen is shown seated in a high backed chair with high arm rest and bull's feet. As a background an intricate wickerwork or textile screen has been painted in thin red lines with lozenge patterns. In the upper part of the scene the pattern is fleshed out with green paint. The composition, with various other details to be cited presently, is well represented in the chapels of the Seshemnefer family, from which it may have been copied. Junker has provided a reproduction of a watercolor of the scene from the mastaba of Seshemnefer III. It may have been directly copied from that of the south wall of Seshemnefer II (G 2200–5080). Iasen wears his natural hair or a short tight wig, no beard, a short kilt with belt, and a broad collar with several strands. He extends his right hand (shown as a left hand) to receive a lotus flower below the chair. The wicker screen or tapestry has two ties at the upper corners for suspension, and it has been pointed out that these wall hangings evidently were placed behind the owner. Above the panel is the short text: Šḥṯ w'b'w ḫnty-š ḫry ššt1 J1sn, "supervisor of weeb-priests, tenant-farmer, counsellor, Iasen." Three registers of two offering bearers each are shown behind the seated owner. Among the offerings carried are a headrest by the second man in the top register and a writing case by the first man in the bottom register.

The offerings which Iasen views are disposed in five registers. The top three registers consist of offering stands and tables laden with fowl, meats, vegetables, cereals, and beer, cakes every day. The preposition from, is pattern is fleshed out with green paint. The composition, with various other details to be cited presently, is well represented in the chapels of the Seshemnefer family, from which it may have been copied. Junker has provided a reproduction of a watercolor of the scene from the mastaba of Seshemnefer III. It may have been directly copied from that of the south wall of Seshemnefer II (G 2200–5080). Iasen wears his natural hair or a short tight wig, no beard, a short kilt with belt, and a broad collar with several strands. He extends his right hand (shown as a left hand) to receive a lotus flower below the chair. The wicker screen or tapestry has two ties at the upper corners for suspension, and it has been pointed out that these wall hangings evidently were placed behind the owner. Above the panel is the short text: Šḥṯ w'b'w ḫnty-š ḫry ššt1 J1sn, "supervisor of weeb-priests, tenant-farmer, counsellor, Iasen." Three registers of two offering bearers each are shown behind the seated owner. Among the offerings carried are a headrest by the second man in the top register and a writing case by the first man in the bottom register.

The offerings which Iasen views are disposed in five registers. The top three registers consist of offering stands and tables laden with fowl, meats, vegetables, cereals, and beer, cakes every day. The preposition from, is...
fruits, and beverages. The eastern (left) part still has a considerable amount of color preserved on the plaster coating of the wall, and the painter has used his red lines skillfully to define objects on the pink plaster background. Stippling is occasionally used, the wings of the fowl geometrically feathered, and the basket covers shown with bands of checkerboard patterns. The right half of the fourth register nearest the owner continues the same subject, but the left has eight male servants variously engaged in the actual preparation of the food. The second from the right holds a fowl on a spit over the fire and fans the embers with a cooking fan held in his other hand. The brazier is shown as a rectangle with painted in red. The third figure seems to be cleaning a haunch with a knife. The fourth places vegetables(?) in a crudely fashioned group of musicians including a harper or yellow. Below the table to the left are the signs横向排列 with the signs facing the statue: pr ḫrw n.f wpt ḫrw tpy ḫrw ḫkw ẖt ḫrb w'Rkh w'ḥ ẖşn, "may an invocation offering (bread, beer, cakes) come forth for him (on) the New Year's festival, the Thot festival, the first of the year, the Wag festival, the festival of Sokar, the great festival of Rokeh, and the setting down of the brazier: Iasen." The corresponding left reveal is blank. The life size statue engaged in the rock is of fine workmanship and almost completely undamaged (pl. XLII). Iasen wears a curled wig painted black and a kilt extending to above the knees with a triangular tab in front with belt tie. He holds the emblematic cloth piece. The patulæ and shin bones are sharply marked and the toes and toenails articulated. The head is well carved with a round face, eyebrows painted black, well cut eyes with markedly curved upper lids, a large nose with nostrils and philtrum indicated, and carefully edged lips. The neck is thick. The breasts are modelled, and there is a strong vertical line extending to the navel. The collar bones are represented by long thin, horizontal ridge lines.

In the panel to the south (left), Iasen is shown seated facing right before a table of offering breads. The chair has a low back rest and bull's legs. He wears a wig to the nape of the neck, a short kilt, and a leopard skin garment with the tail hanging between the legs of the chair. The right hand (shown as a left hand) is extended to the breads, and the left holds the shoulder knot of the skin. The face is exceptionally well carved with curved upper eyelids, modelled eyebrows, and well marked philtrum. The two lines of text above the panel read: ḫmy-r' 6 Ḫntyw-š ḫpr-š ḫryw(-') ḫrw-š ḫnšw tšd Ḫntyw-š ḫry s[šš] ḫşn, "overseer of the six tenant farmers of the palace, custodian (?) of the document containers of the king's decrees, king's weeb-priest, supervisor of the tenant farmers, the counsellor, Iasen." The breads on the table are alternately painted with half stripes of red or yellow. Below the table to the left are the signs t p't ḫnk t pAt ḫkw tšw followed by two "thousand" signs. On the right two kneeling figures present offering jars in each hand. To the right of the table on a register line a male figure carries a ewer in a basin. Above the table are two registers of offerings with a figure on the right holding an incense vessel and its cover.

To the right of the statue, above the opening to the shaft leading to the burial chamber, is a panel with Iasen in the lower left corner seated facing a table with offering breads to the right (pl. XLI c; fig. 35). He wears a wig falling to the nape of the neck, a short kilt with belt, and extends his left hand into the breads; the right hand is

8. A watercolor of this detail by Smith is in the expedition files.
9. On the gesture of the clasped hands, see Junker, Giza VII, 171, fig. 71; H. Müller, "Darstellungen von Gebärden auf Denkmalen des alten Reiches," MDAIK 7 (1937) 107, fig. 45. On the meaning of some of these gestures see P. Kaplony, in Akten des XIII. Internationalen Papyrologenkongresses (Münchner Beiträge zur Papyrologie und Antiken Rechtsgeschichte, 66. Heft), 184.
10. On the festival w'ḥ, see W. Schenkel, MDAIK 31 (1975) 143, fig. 11, etc.
The middle register consists of a file of cattle, a cow with horns, a cow without horns, and a bull, preceded by a man in the farmer's kilt with projecting tab carrying a calf, and followed by two donkeys bearing sacks. Each has an attendant steadying the sack and another following with both hands held aloft grasping a long pole horizontally to urge the donkeys on.

The top register is subdivided on the right. On the right are a recumbent cow or bull labelled "ng n mr(?), "cattle of the marsh(?)", its tail hairs added in red lines, a kneeling man feeding a blanketed young bull wearing a muzzle and bending its head toward a bowl, two men preparing food, probably dough, and the familiar scene of the young farmhand delivering a bowl (of milk?) to his superior seated on the ground with a backrest and a staff held at a diagonal. In the top part of the register are blanketed calves with curled around tails, seed sacks, a vessel, and a chest, another calf, and a pair of men engaged in the scene of pulling the flux strands. To the far left is a scene of three men reaping grain with sickles, partly redrawn, with alterations suggested in red, and a pile of grain being heaped up by two farmers with scoops, above which is the caption: wds sp, "heaping up the threshing floor."

The right third of the wall near the door shows Iasen in a skiff in a papyrus marsh (pl. XLIV a). A boatman on a smaller scale in the aft section poles the boat with a forked pole; his garment tab is tucked under his belt, and he is preceded by a damaged or partly eliminated second figure. The boat is placed on a rectangle representing water. Iasen stands in the skiff facing right pulling or shaking a papyrus stem in front of him with his left hand. His right hand is held high holding a double pronged harpoon (?) ending in a papyrus blossom. Possibly this is a papyrus with its stem slit rather than a harpoon. A son(?) on the lower base line extends braces of birds toward Iasen. He wears the simple belt with pleated tab, the familiar scene of preparing food, probably dough, and the familiar scene of the young farmhand delivering a bowl (of milk?) to his superior seated on the ground with a backrest and a staff held at a diagonal. In the top part of the register are blanketed calves with curled around tails, seed sacks, a vessel, and a chest, another calf, and a pair of men engaged in the scene of pulling the flux strands. To the far left is a scene of three men reaping grain with sickles, partly redrawn, with alterations suggested in red, and a pile of grain being heaped up by two farmers with scoops, above which is the caption: wds sp, "heaping up the threshing floor."

The three registers to the right show agricultural pursuits with the figures generally facing east (right) toward the door and not toward the figure of Iasen. In the lowest register are three horned cows, the first with the label hnt, "cow," and the second with the label hnt wrt, "large cow." The rear legs of the first cow are bound to her horns by a rope while she is being milked by a farmhand; her calf is shown by her front legs facing her. The second cow turns back to lick her rear right hoof while her calf sucks at her teats. The device of the lifted leg provides the artist with the means of showing the entire calf. The third cow is coaxed by a man with an open hand, the other hand resting upon her back; he is the jmy-rj mdt, "overseer of the stalls." The cow extends her tongue in pain and raises her tail to give birth to a calf which is aided by a kneeling farmhand. The label below the cow's head reads sfht, "a delivery," and the label above her back mst, "giving birth." The register ends with a scene of a man with a seed bag around his shoulder turning back to lead five sheep; the sheep are followed by two shepherds holding whips aloft with their right hands and staves with the left. The second man has the herdsman's implement or thongs on the staff.14

12. On the compartment list, see Barta, Das altägyptische Opferliste (Münchener Ägyptologische Studien 3), 1963. The Iasen list is not included in the parallel texts by Junker and Hassan.
13. Texts and representations discussed by Montet, Scènes de la vie privée, 97–99, pl. VIII (Tt).
14. Montet, op. cit., 99–103; Simpson, The Offering Chapel of Sekhem-ankh-ptah, 13; described as a "wreath of thongs" by Moussa and Junge, Two Tombs of Craftsmen, 21, pl. 4 b.
15. The type of long horned cattle designated as ng, ng/ is sometimes written as gn; perhaps here nga is a conflation of the writings ng and gn with the canal sign either representing a direct genitive or a determinative. See Wb. II, 349.1. The writing ng is represented in Davies, Pyramid Text II, pl. 21; Teti, 243 and Montet, Scènes, 138. References also in Junker, Gla V, 98; Vandier, Manuel V, 10; Boessneck, Haustiere, 13–14; Moussa and Altenmüller, Das Grab des Nianchchnum und Chnumhotep, 63; Darby, Ghalioungui, and Grivet, Food, The Gift of Osiris I, 93–98; Paton, Animals of Ancient Egypt, 4 (11).
16. Again a traditional scene, represented with a caption in Moussa and Altenmüller, Das Grab des Nianchchnum und Chnumhotep, 153–154, pl. 78 b. On the scene, see Simpson, The Offering Chapel of Sekhem-ankh-ptah, 9, n. 33 for references.
verticals of the papyrus stems. On the left there is a bent stem with blossom on which a marsh cat climbs toward a nest with three birds. The papyrus blossoms are frequently painted green with the base petals occasionally outlined in red lines. A variety of birds, including a hoopoe, and a dragonfly and butterfly are shown at the top above the rows of papyrus. In spite of the somewhat graceless proportions of the main figures, the scene is well designed as a unit for the compressed space which it occupies. On the right a well carved column of text describes the activity, and the low prow of the boat, slightly curved downward, is extended into the space below the end of the text: s$($s) w!($d) n Hwt-Hr (m$) pHw Jn hnty-$s Jjsn, "pulling papyrus for Hathor in the marshes by the tenant-farmers of Iasen."

Several additional figures have been summarily sketched in later: a bearer and other servants on the water line below Iasen, since Iasen uses such a variety of colors in his tomb paintings. The title could then refer to the custody of the royal document containers or helpers than their own pigments.

3. w'b nswt, "king's weeb-priest." Entrance lintel and west wall.

4. rh nswt, "royal acquaintance." Entrance lintel and west wall.

5. hm-ntr Hwfw, "priest of Khufu." Entrance lintel and west wall.

6. hry s$t, "privy counsellor." Entrance lintel and west wall.

7. hnty-$s, "tenant-farmer." Entrance lintel, drum, left jamb, east, south, and west walls.

8. sHd w'b, "supervisor of weeb-priests." Entrance lintel, drum, left jamb, east, south, and west walls.

9. sHd hnty-$w, "supervisor of the tenant-farmers." West wall.

Wife: Meretyotes

1. hm.t.f mrt.f, "his wife, his beloved." Entrance lintel and west wall.

2. rh(l) nswt, "royal acquaintance." Entrance lintel and west wall.

17. The pulling (or shaking) of papyrus is discussed with the available parallels by Junker, Giza IV, 76–78, with a close parallel to the Iasen scene in color on pl. XI from the subterranean chamber of Kayemankh, and Giza V, 65–69 (mastaba of the dwarf Seneb). In the Senen example $ss is similarly written s. A variant of the scene with two ladies is represented in the chapel of Mersyankh III, Dunham and Simpson, Giza Mastabas 1, 10, fig. 4; Dunham, AAA 39 (1935), 304. 1. Baluz suggests that the official is shaking the papyrus to cause the fowl to fly up (ZÄS 75 (1939) 32–38, especially 36).


Female relative: Nebuhotep
1. ḫ(ḫ) nswt, “royal acquaintance.” Right jamb.

Son (?): Meryankh
1. wḥ nswt, “king’s weeb-priest.” West wall.
2. ḫ nswt, “royal acquaintance.” West wall.
3. ḫnty-s pr ’l, “tenant-farmer of the palace.” West wall.

Dependent: no name
1. ḫmy-r pr ḫḥ, “overseer of the stall(s).” North wall.

Shafts and Burials
(pl. XLV; figs. 37–38)

Shaft A is located in the northwest corner of the rock-cut chapel, shafts B, G, H, and I, from south to north, in the western row, and shafts C, D, E, and F, from south to north aligned with the latter in the eastern row. Shafts X, Y, and Z, are placed in the corridor, from south to north, and U in front of the entrance to the corridor.

G 2196 A. In the northwest corner of the chamber is the opening of a shaft, 1.03 sq. m. square and extending 2.84 m. deep. On the south side at the base is a doorway 1.09 m. high with a threshold .11 m. high and a width of .70 m. opening into a burial chamber. The upper half of the blocking is still in place (pl. XLV a). The irregular chamber is roughly 1.85 m. high, and measures between 2.88 m. (north wall) and 3.00 m. (south wall) in the east-west dimension and 2.68 m. (west wall) and 2.83 m. (east wall) in the north-south dimension. Along the west wall for most of its length a sarcophagus has been cut from the rock with the outer dimensions of the top of the chest 2.10 m. long by .78 m. wide, on which rests a lid with curved top and rectangular ends (pl. XLV c). Inside were the remains of an adult male skeleton (pl. XLV b). The tomb card with plan and section as well as a list of finds (if any) have not been located. This is presumably the burial of Isen himself.

G 2196 B. 1.00x1.05 m., -4.5 m. in rock, lined with rubble for 1.2 m. Small built chamber on south, .80 x .70 m., height .65 m., area .56 sq. m., capacity .36 cu. m.; partly destroyed. Fig. 37.

G 2196 C. 1.00x1.00 m., -4.5 m. in rock, lined above with masonry on rock, .85 m., two courses, and rubble above .75 m., total lining 1.60 m. Type 5 a(4) chamber on east, 2.05 x 1.55 m., height 1.00 m., area 1.317 sq. m., capacity 3.48 cu. m. Passage .90 (wide) x .50 m., height 1.10 m. Blocking type IV e(2), one vertical slab resting on rubble, bound with mud, 1.50 x .65 m., -55 m., with step in north end (.25 m. wide and .15 m. high). Intact burial with head on ledge, disturbed by natural decay, half contracted with legs bent at knees.

35-11-19: Remains of coffin with bones and skull.
G 2196 D. .95 x .95 m. lined with rubble 3.10 m. Very irregular small grave of type 8, with chamber on east end extended by construction in shaft. Burial half contracted with legs bent at knees. Fig. 37.

35-10-18: basket full of model pottery vessels, all RW: a) 103 shallow dishes with flat bottoms, d. 3.6-6.3, h. 1.1-1.8 cm.; b) 23 bevel rim jars, d. 3.3-4.1, h. 5.6-4.4 cm.; c) 29 neckless shoulder jars, d. 3.7-5.4, h. 4.0-5.2 cm. d) 10 cylinder jars, d. 2.7-4.0, h. 5.2-7.5 cm.; e) 14 fragments of bevel rim jars; f) 4 miscellaneous pottery fragments.

35-12-16: bones and skull.
G 2196 E. 1.00x1.00 m., -60 in rock, lined with rubble 2.70 m. At 2.10 m. in lining a chamber was constructed half in the filling of the mastaba and half in the shaft, .80 x .50 m., height .70 m., area .40 sq. m., capacity .28 cu. m. The chamber, to the north, was partly destroyed. Fig. 37.

G 2196 F. 1.00x1.00 m., -60 m., lined with rubble 2.90 m., type 7 x, empty. Fig. 37.

G 2196 G. 1.00x1.00 m., -1.25 in rock, lined in rubble 1.75 m. Two burials. I) At -1.40 m. in lining, type 8, chamber in north-south medial axis extending under south wall: 1.60 x .50 m., height .70 m., area .80 sq. m., capacity 1.36 cu. m. Built of rubble and probably roofed with slabs in shaft (slabs removed). Burial extended body on back. II) At bottom, type 6 b(1), on south: 1.30 x 1.00 m., height .95 m., area 1.30 sq. m., capacity 1.25 cu. m., blocking of type VE(2), one slab with rubble and mud on each side. Burial disturbed by decay, contracted. Fig. 37.

G 2196 H. .90 x .95 m., -60 m. in rock, lined with rubble 2.40 m. Type 7a(1): .95 x .45 m., -45 m., area .42 sq. m., capacity .19 cu. m. The sides are of rubble, and it is roofed with three slabs bound with mud. Burial tightly contracted on left side. Fig. 38.

35-11-46a: Bones and skull.
G 2196 I. 1.05 x 1.05 m., -2.30 m. in rock, lined with rubble 2.50 m. Chamber type 6 c(1) on west at -2.10 m. in rock: .75 x .60 m., height .90 m., area .45 sq. m., capacity .40 cu. m., Blocking type VE(2), two slabs. Burial tightly contracted on left side. Fig. 38.

35-10-19: large number of pottery model offering vessels, RW, not measured.
35-12-21: bones and skull.
35-12-22: fragments of cloth (linen?) from wrapping of burial, not measured.

G 2196 X. In doorway of rock-cut chamber. Type 8 b(1), on south, found empty and partly destroyed. No figure.
G 2196 Y. 1.35 x 1.25 m., -0.00 in rock, lined with masonry on north and south 3.10 m. Chamber type 8 b(1) on south: 2.05 x .70 m., height .90 m. Roof of four slabs alternating higher and lower levels, area 1.43 sq. m., capacity 1.72 cu. m. Open and empty. Fig. 38.

35-10-20: broken bones.

G 2196 Z. 1.25 x 1.20 m., -0.00 in rock, lined with masonry on south only, 3.00 m. Chamber type 8 b(1) on south: 1.90 x .85 m., height 1.10 m., area 1.57 sq. m., capacity 1.72 cu. m. Open and empty. Same construction as preceding. Fig. 38.

35-10-21: broken bones.

G 2196 U. 1.30 x 1.00 m., -0.00 m. in rock, lined with masonry on west, north, and east, 2.00 m. Chamber type 8 b(1), on north, 1.90 x .70 m., height .90 m., area 1.33 sq. m., capacity 1.19 cu. m. Open and empty. Fig. 38.

35-12-40. From chamber. Two fragments of limestone, originally left wall of a miniature chapel, inscribed on outer edge with vertical row of hieroglyphs: [w b?] hmt nfr jn jtyy hj dw(t) rw nw wn wn mdw hn`f`j ntr 'f, "(any) weeb-priest(?) or craftsmen of the god there who will do an evil thing against this, there will be an oral judgment against him by the great god." Block reused and found upside-down in the west door jamb facing into the chamber. H. .92 m., W. .10 m., Th. .30 m. (pl. XLVe; fig. 34).

35-10-23: broken bones.

A plan and section of G 2196 A has not been located in the files.
Penmeru—G 2197

The mastaba of Penmeru (G 2197) was excavated in April, 1912. It was built on an independent site north of G 2300 (G 5190) with the mastaba of Lasen (G 2196) built against its western side (pl. XLVI, fig. 27). Type C(2) with retaining wall of large u-masonry, with a deep recess with niche near south end of the facade, measuring 9.90 x 4.70 m., area 46.53 sq. m., height 2.54 m. The chapel of type C(3) consists of the recess with niche on the west near the south end of the facade, 1.00 x 1.60 m., 1.60 sq. m., height 1.50 m., with a serdab slot in the south wall of the recess (pl. XLVI right), and nine lines of text below it providing a testamentary(?) decree.

The text (pls. XLVI b, XLVII) has suffered some damage since its discovery. It was initially published by Reisner and Fisher and subsequently studied in detail by Grdseloff and Goedicke, with comments by Clere, Junker, Helck, and others.1 Wb nswt hm-nfr Mn-kw-R' jny-r' hm(w)-k! Pt-nmrw, 2 dd jr sn-di(j) Nfrt-htp hn' msw.f n m wt, 3 jw.sn m hm(w)-k! dt(j) r pr(t)-hrw m js(j) dt(j) n(y)(j) m(1) bnyt-nfr tht-Hw.fw, 4 jisn.n(j) wsbr-dn n jtt(j) t sbyt sj t SSm-nfr (j) 5 tht hj' t dn.m(j) n fh n' msw.f, 6 n rjd(j) n my hm m' nh jm.f 7 hn' msw.f, 8 n rjd(j) n yrs m s(j) nh jm hn' msw.f(j) nb, 9 rjd.f sj tj s m pr(t)-hrw nt rht-nsw Mrt-jt.s. "The king's weeb-priest, priest of Mycerinus, overseer of ka-priests Penmeru, 2) says: as for my brother of my funerary estate, Neferthotep, and those born to him by father (or) mother, 3) they are the ka-priests of (my) funerary estate providing a testamentary(?)


2. Reisner and Fisher, in ASAE 13 (1914), 24. pl. XI[a]; Grdseloff, ASAE 42 (1943) 39-43, fig. 3; Goedicke, Die Priester Rechtsinschriften aus dem alten Reich, 68-74, pl. VI; Junker, Giza III, 6; Helck, MDAIK 14 (1950) 71; Clere, JEA 25 (1939) 215; Tycho Mrsch, Untersuchungen zur Hausurkunde des Alten Reiches (Berlin, Münchner Ägyptologische Studien 13), 36-41; Karin Barbara Gödecken, Eine Betrachtung der Inschriften des Meten im Rahmen der sozialen und Rechtlichen Stellung von Priesterleuten im Ägyptischen Alten Reich (Wiesbaden, Ägyptologische Abhandlungen 29), 175-181, 189-194, 302, 331, 348.

offering in (my) tomb of (my) funerary estate which is the cemetery of Akhet-Khufu, 4) as they bring (to me) the reversionary offerings of (my) lord, the vizier Seshem-nefer. [As for?] 5) the 1 h3 of fields which I have given to him and this his descendent, 6) I have not empowered any persons to have authority over it, 7) as well as this descendent of his. 8) I have not empowered any son (of mine) there nor any descendent (of mine) to have authority; 9) he shall give 5 t of s3t-land (read perhaps lht) as the invocation offerings of the king's acquaintance, Merityotes."

To the earlier studies of the text can now be added the recently published parallel material in the tomb of the two brothers at Saqqara.2

The serdab contained three group statues (pls. XLVIII-LI; fig. 27). The first is a triple group on the south against the west wall with two representations of the owner and one of his wife, with a son and a daughter on a much smaller scale on either side of the central figure; the statues are inset in a frame with inscribed architrave, jambs, and a long drum. The second is a triad to the immediate north (right) with three representations of the owner set against a back support; the head of the statue on the left (viewer's right) is missing. The third, on a smaller scale, is a pair statue of the owner, represented twice, set against the north wall of the serdab, facing south.

MFA acc. no. 12.1484. H. 1.55 X W. 1.05 m., Th. .24 m. (pl. XLIX).4 The group within the deep recess of the frame consists of a statue of the owner on the right (viewer's left) with a curled wig, broad collar, and short wrap-around kilt extending to a point above the knees; the right side overlap is pleated. The left foot is advanced and the hands hang loose at the sides holding the ends of the frayed cloth. The chest is well developed and the indentation of the waist above the hips emphasized by the placement of the top line and belt of the kilt low on the hips. The squared off belt tab is striated (pleated).

On the statue's left (viewer's right) is a second statue of the same man of the same height and similarly dressed; but in this case the kilt lacks the indication of the overlap and pleating and has a rounded belt tab. This central statue is conceived as a pair with the man's wife on his left, her right arm over his right shoulder and her left hanging loose at the side with the palm open and empty. She wears a long close fitting garment ending above the ankles. She has a striated wig, parted in the middle with an indentation in the center. Beneath this line of black paint crosses her brow (natural hair?). A small figure of a naked boy with a braided sidelock over the right shoulder, right hand with extended finger to

3. Moussa and Altenmüller, Das Grab des Nianchchnum und Chnumhotep, 87-88, fig. 11.

4. References in Porter and Moss, op. cit., 83.
mouth, clasps his father’s right leg with his left hand, which is shown against the calf. An even smaller figure on the other side, his left, is a naked daughter, also with a braided sidelock on the right shoulder, clasping her father’s left leg with her right hand (not shown), her left arm hanging free at the side. The group is thus essentially made up of a statue of the owner on the right (viewer’s left) juxtaposed with a pair statue of husband and wife to its left, with the children placed in the recesses at either side of the husband’s legs. The traditional “position of prominence” is on the right (viewer’s left), and thus the single male statue takes precedence over the pair, the husband in the pair has prominence over the wife, also emphasized by the shorter figure of the wife, and the son takes precedence over the daughter, also emphasized by the shorter figure of the daughter. The “position of prominence” on the viewer’s left may be to some extent dictated by the relationship of sculpture to the “normal” right to left direction of Egyptian writing, in which case the position on the viewer’s left corresponds to the position of the determinative following the individual’s name. The eyeballs of each of the figures are painted as a dark red circle and the upper and lower lids painted black. Wigs and eyebrows are painted black, the male bodies were red and the ladies yellow.

The texts on the group statue read as follows. On the long rounded above the statues: \( r\eta \, n\swt \, h\rp \, s\, \, j\m \, w \, h\, r\, n\, b \, f \, j\, r \, m \, t \, n \, b \, f \, P\, n\, m\, r\, w\, \), “the royal acquaintance, director of the dining pavilion, well provided before his lord, who performs what his lord desires, Pen-meru.” The word \( n\, b \) for lord is written with initial \( n \) in both cases. The horizontal text from right to left on the architrave type element (1) is continued vertically on the right side (viewer’s right) with the invocation formula (2) and concluded with the vertical text on the left (3). 1) \( h\rp \, d\j \, n\swt \, h\rp \, jn\pw \, h\nty \, s\, \, n\, r\, t \, n\, b \, f \, P\, n\, m\, r\, w\, , \) 2) \( p\, h\rp \, n\, f \, m \, W\, g \, D\, j\, w\, t\, t\, y\, \, p\, y\, \, s\, m\, d\, n\, h\, b \, r \, n \, b \, l\, p\, r \, s\, h \, P\, n\, m\, r\, w\, h\, m\, t\, \) 3) \( q\, r\, s\, , \, k\, \, f\, , \, m\, j\, n\, r\, t\, , \) \( r\j \, s\, d\, h\, m\, (w) \, -\, k\, \, f\, t\, n\, r\, o\, b\, \, k\, s\, m\, s\, j\, m\, t\, j\, n\, n\, t\, r\, l\, h\, r\, s\, w\, t \, h\, P\, n\, m\, r\, w\, (s\, e\, a\, t\, e\, d\, d\, e\, t\, e\, r\, m\, a\, t\, i\, v\, t\, e\, r)\). 1) An offering which the king gives and an offering of Anubis, foremost of the divine chapel, that he may be buried in the western cemetery, growing old very gracefully, Pen-meru, 2) and that an invocation offering come forth for him on the Wag festival, the Thot festival, the first of the month festival, and the festival of every day, for the director of the dining pavilion, Pen-meru, (and) his wife, the “meiter” Merityotes, 3) the supervisor of the ka-priests, one well provided before the god, lord of burial, in the western cemetery, the royal acquaintance, the director of the dining pavilion, Pen-meru.”

In front of the right foot of both statues of Pen-meru, on the base, is his name \( P\, n\, m\, r\, w\). In front of the son and daughter are the texts, respectively, \( s\, t\, f \, s\, m\, n\, f\, \) and \( s\, t\, f \, n\, f\, r\, t\, -\, s\, m\, \), “his son Seshemnefer” and “his daughter Neferesheem.” It is possible that the daughter’s name is the same as her brother’s with a graphic transposition of the two elements. All hieroglyphs were painted black to the extent that traces of color remain.

MFA acc. no. 12.1504, H. 1.30 × W. 1.05 × Th. .38 m. (pl. L). The second group statue of Pen-meru represents the same individual three times with virtually the same attributes in each case except for the wig. Each stands with arms at the side holding the fisted cloth and wearing a short kilt extending to just above the knees with an overlap on the right over left, the horizontal belt knot, pleated tab diagonally on the left side of the navel, and the left foot advanced. The statues are not particularly differentiated in slenderness or corpulence, all three showing a similar development of the chest and the kilt hanging relatively low on the hips, below the navel. The red color clearly seen in the first photographs has now faded completely; there was an elaborate broad collar on the central figure with an outer row of beads and a slightly smaller broad collar on the figure to its right. The face of the center figure is somewhat broader than that of the statue on its right. The back support has been irregularly cut away in back of the heads. The wig or natural hair of the first figure on the right (viewer’s left) is the close fitting cap configuration with sideburns and exposed ears. The wig of the center statue is parted in the middle and extends to above the shoulders, showing the ears almost completely covered. The head of the third statue to the left (viewer’s right) is missing. The statue has a softer, less sharply defined treatment of the bodies than the preceding group with wife and children. A shorter wig seems likely as there are no traces of a wig on the shoulders. The texts with the statue on the right (viewer’s left), center figure, and headless figure, all written right to left horizontally, in front of the right feet are respectively: \( jn\, l\, j\, w \, h\, r\, n\, r\, t \, P\, n\, m\, r\, w\, , \) \( h\rp \, s\, h \, P\, n\, m\, r\, w\, , \) and \( r\j \, n\swt \, P\, n\, m\, r\, w\, , “\, o\, n\, e \, w\, e\, l\, l \, p\, r\, o\, v\, i\, d\, e\, d \, b\, e\, f\, r\, t\, h\, \, s\, \, g\, o\, d, \) Pen-meru, director of the dining pavilion, Pen-meru, the royal acquaintance, Pen-meru.” Thus the headless statue has the court rank-title of royal acquaintance, the center

5. The position of prominence also includes south over north and west over east; cf. Moussa and Altenmüller, op. cit., 22. For reasons of symmetry, as in two statues facing each other, the position can be reversed; cf. Hans Schneider, “Maya, l’amateur des statues. À propos de trois statues fameuses du Musée de Leyde et d’une sépulture oubliée à Saqqarah,” Bulletin de la Société française d’Égyptologie 69 (1974) 20–47.

6. The phrase \( jn\, l\, j\, w \, h\, r\, n\, r\, t \, n\, b \) without following ‘\, it is unusual but paralleled in Hildesheim-Pelizaeus 3054 b (Martin-Pardey, Pelizaeus-Museum Hildesheim CAA, 7, 82–84) and the tomb of the Two Brothers (Moussa and Altenmüller, op. cit., 64). Perhaps the phrase is to be read as \( n\, b \, n\, b \, k\, s\, f\). More likely that ‘\, has been omitted in each case through negligence or lack of space.
statue with the formal parted wig the administrative title of director of the dining pavilion, and the statue with natural hair or tight fitting wig the designation relating to being well provided before the god. It has been suggested that the three statues each represent the owner in relation to the different titles presented with each statue. On the basis of the "position of prominence" the owner would be represented on the ascending order of royal acquaintance (headless statue), administrative title with full wig as director of dining pavilion, and finally on the right (viewer’s left) with natural hair or tight fitting wig as one well provided before his god. This may well be a case of reading too much into the function of the triad and its arrangement. There may also be just a hint of a progression from slenderness to corpulence in the same order from viewer’s right (headless statue) to the left, reflecting the change from youth to age.9

Cairo JdE 43753. H. .58 m. (pl. LI). Pair statue, painted limestone, of Pen-meru. Two similar figures stand side by side, the left feet advanced, wearing striped wigs to just above the shoulders, broad collars, short kilts with rounded tabs, the right section overlapping the left, the hands at the sides with fistled cloth, and the back support extending to the level of the shoulders leaving the heads fully in the round. Between the statues on the base from right to left horizontally is the name Pn-nsw (written between the left feet).

The situation whereby the same person is represented twice or three times in a single statue group has been discussed by Boreux, Junker, and Anwar Shoukry.10 Three general ideas are advanced: 1) the multiplicity reflects the man at different ages in his life; 2) the man is represented as the holder of different offices; and 3) the man is represented with his ka or with several kas. After reviewing arguments for and against these propositions, Junker tends to favor the last. Nevertheless, it seems possible to allow for some influence of all three concepts. A particularly analogous situation obtains, as Junker notes, in the long architrave scenes in which the official is Junker tends to favor the last. Nevertheless, it seems possible to allow for some influence of all three concepts. A particularly analogous situation obtains, as Junker notes, in the long architrave scenes in which the official is

The mastaba of Penmeru (G 2197) has four shafts, lettered A through D from south to north in an irregular line, and five intrusive shafts around the outside, X, W, and Y, on the east side from south to north, Z on the south, and U near the northeast corner.

G 2197 A is the main shaft lying west of the serdab and presumably the burial of Penmeru himself. It measures 1.25 x 1.15 m. at the top contracting to 1.05 x 1.10 at the base, with irregularities, descending -2.80 m. in the rock and lined with rubble above, crude brick and masonry below, for 2.80 m. The burial type 4 b(3) lies to the south, 2.15 x 2.05 m., h. 1.40 m., with an unfinished cutting in south wall; area 4.40 sq. m., capacity 6.14 cu. m., passage .55 x 1 m., h. 1.40 m. The blocking is of type VI e with one leaning slab in place. Fig. 39. Plundered, in debris of chamber were broken bones, fragments of a decayed wooden coffin, and eight small model jars and eight small model dishes (pottery) as well as a sandstone fragment with green copper stains, as listed:

35-11-91: Bones and skull.
35-11-92: Eight model offering dishes, RW, no dimensions provided.
35-11-93: Eight model offering jars, RW, no dimensions provided.
35-11-94: Decayed fragments of wooden coffin.
35-11-95: Sandstone rubbing stone, no dimensions provided.

G 2197 B is a shaft measuring 1 m. square, -85 m. in the rock, lined with rubble above for 3.25 m. The

References in Porter and Moss, op. cit., 83.
chamber of type 8b(1) is on the rock surface to the north, 1.70 x .75 m., h. .95 m., area 1.2 sq. m., capacity 1.20 cu. m. found open and empty with the roof removed. Fig. 39.

G 2197 C measures .85 x 1 m., sunk in filling of mastaba, lined with rubble for 2.20 m. Chamber of type 7x, found empty. Shaft ends just above roof of chamber of G 2197 B. Fig. 39.

G 2197 D measures 1 x .90 m., -2.25 m. in the rock, lined with rubble for 3.15 m., the burial chamber of type 6 a(3) is rounded, on the east side, 1.70 x .75 m., h. .85 m., area ca. 1.20 sq. m., capacity ca 1 cu. m. Found open and empty. Fig. 39.

35-10-31: Broken bones.

G 2197 U measures .70 m. square, on rock surface, lined with masonry above for 1.20 m., the chamber of type 8 b(1) lies to the west, .65 x 1.35 m., h. 55 m., area .87 sq. m., capacity .47 cu. m. Type IV c(2). Burial: legs contracted on right side, head turned back to east, disturbed by decay. Pl. LII a; fig. 39.

35-10-24: Fragment of 1st. wall relief with incised figure of man holding hyena, L. 21.4, W. 15.5, Th. 6 cm. found in chamber, intrusive. Pl. LII d. Name Dmd.

35-11-50: Bones and skull.

G 2197 W measures .70 m. square, on rock surface, lined with masonry for 1 m. Burial chamber of type 8 b(1) on the north, 1.30 x .50 m., h. .55 m., area .65 sq. m., capacity .35 cu. m.(!). Found open and empty.

G 2197 X measures .75 x .70 m., on rock surface, lined with masonry on north, east, and south for 1.25 m. Burial chamber of type 8 b(1) on the south, 1.45 x .80 m., h. .60 m., area 1.20 sq. m., capacity .2 cu. m. Blocking missing. Burial: leg contracted, on left side, with heels drawn up to pelvis. Pl. LII b; fig. 39.

35-11-46: Bones and skull.

G 2197 Y measures .90 x .95 m., on rock surface, lined with masonry, crude brick, and rubble for 1.85 m. Burial type 8 d with two jambs, on north, .80 x .60 m., h. .80 m., area .48 sq. m., capacity .38 cu. m. Blocking of type Ve(2), two slabs. Opened, scattered bones in chamber, head north facing east. Pl. LII c; fig. 39.

35-11-48: Bones and skull.

G 2197 Z measures .95 x .50 m., on rock surface, lined with masonry for 1.30 m. Burial type 8 a(1), on west, 1.45 x .60 m., area .87 sq. m., capacity .47 cu. m. Blocking of type V d(2); burial half contracted, on left side with legs bent at knees. Fig. 39.

35-11-49: Bones and skull.
Various Mastabas

The mastabas and inscribed elements from false doors, etc., included in this section comprise part of the work of the Pennsylvania–Yale Expedition copying program at the site of Reisner’s work for the Museum of Fine Arts, Boston. The opportunity to copy the monuments of Djaty, Tjetu II, Hagy, Herunefer, and others (see below) encouraged me to carry through their publication in the present volume prior to a thorough study of this area of the cemetery en echelon. To some extent this removes these elements from their overall context. Yet the alternative is to delay and postpone the treatment of these texts for possibly many years, although our involvement with them at the time of writing and copying was fresh and enthusiastic. In some cases the copyist who first traced the scenes and texts could ink them.

**Djaty**

The small “mastaba” of Djaty (G 2337-X) is one of three additions built against the eastern face of mastaba G 2337. It lies against the east face of the larger mastaba at its northeast corner (fig. 40), and the other two lie respectively against the center of the eastern face (G 2337-Y, Z, U) and near the southeast corner (G 2337-W, V). Each of the three essentially represents the superstructure around from one to three shafts leading to the respective burials. Djaty’s monument is a mastaba of type X (1) with a single niche in the west wall, the mastaba measuring only 1.70 x 1.50 m., area: 2.55 sq. m., proportion: 1/1.13; height: 1.60 m. The chapel of type 9c is open to the sky with a stela on the east face and a scene incised on an adjoining block to the south, both in sunk relief. The area was excavated in June–July of 1925 (pls. LII–LV; fig. 40). In addition to the stela and the block adjacent to the south (left), which are now in situ and protected by a cement and mesh wire screen, there are two other blocks in the Museum of Fine Arts, Boston, which belong to the structure and can be identified in the photographs taken at the site (pl. LIII b, c). These are the architrave (Object Register 25–7–1; acc. no. 27,446) and a narrower block of raised relief (Object Register 25–7–2). In the figure it is placed to the right (north) of the stela (fig. 41). It is possible, however, that the space to the right of the stela was occupied by a block with sunk relief of the same approximate width as the block in situ to the left and that the Museum block was originally placed at a right angle to the stela. In this case we have to presume that the block on the right is missing, as well as a corresponding narrow block in bas relief.

Djaty was evidently a dependent of the great Senedjemib family and his modest monument and burial lie in close proximity to those of the two viziers of this name (G 2370, G 2378). This relationship is made clear in the architrave text. Several other dependents of the great family were also buried in the vicinity.

The architrave measures .52 m. x 1.72 m. (pl. LIV a; fig. 41). On the left a standing figure of Djaty wearing a short kilt, shoulder length wig, short beard, and broad collar faces right, a scepter held horizontally in the right hand and a long staff at a slight diagonal in the left. Of the four horizontal lines of text, reading from right to left, in sunk relief as is the standing figure, the first two provide the standard offering formula, the third the titles and name of the vizier Senedjemib, and the fourth the titles and name of Djaty: 1) Hip dj nswt, hip Jnpw bhty sh ntr tpy dw f nb t! dšr krš.t j m bhty-ntr j smy rw hr ntr "1", 2) hip dj Ws-Jr hrw n.f wnt wp nrpt Dhwyt jpy rntnh Wg hš b Skr w hš b nb r n; b, 3) tAjty sŠb tŠy jmy-r 3 3 j nb t n nswt jmy-r 3 ss w n "mrw (w) n sfb Sdm-r nb dtf, 4) šhd ss w sl smj wd nd w sgšt jmy-r 4 prš ns htm (w)-k mrr (w) nb f Dšy, “1) An offering which the king gives and an offering of Anubis, foremost the divine bovine, he who is upon his hill, lord of the necropolis, that he may be buried in the cemetery, well provided before the great god, 2) an offering which Osiris gives, that an invocation offering come forth for him at the opening of the year, the Thot festival, every first of the year, the Wag festival, the Sokar festival, the great festival, and every festival of every day, 3) the vizier (tšty, sšb, tšty), overseer of all the works of the king, overseer of the scribes of the document, whom his lord loves, Senedjemib; he who belongs to his funerary estate, 4) leader of the scribes of the “jackal,” the verifier of the decision of the report of the broad hall, the steward, scribe of the phyle of ka-priests, whom his lord loves, Djaty.” It is possible that the name of Osiris should be read near the beginning of the formula as a joint grantor (with the king, and Anubis) of both requests: that he may be buried and that an invocation offering come forth for him on the various festivals. The titles and name of the vizier are separated from those of Djaty by the element n dtf, understood here as nj dtf, “the one who belongs to his (the vizier’s) funerary estate,” probably indicating that Djaty is a

2. For ny-dt as servant of a funerary estate, see H. G. Fischer, Inscriptions from the Coptite Nome, 74.
joint beneficiary of the royal and divine grants, specifying his relation to his superior, Senedjemib. In two parallel texts in which the vizier is cited with the same phrase between his titulary and name and those of a dependent, the phrase is written in nj qv nj. This variant could be explained as the use of the reed-leaf as a determinative for the vizier’s name, or as a writing of nj by nj, or as the agent-particle nj, “by his estate-servant X.” In any case, it is a standard formula. The reading of the “jackal” title as part of a longer title, “leader of the scribes of the jackal,” follows the suggestions of de Cénival.4

The central panel of the false door is incomplete at the top (pl. LIV b; fig. 41). The tablet emplacement contained titles, probably written vertically: Jmy-r1 pr [sS n] s1 [hm(w)-k1] m[r] nb.f jm[hw] Ht fr nfr’t Dltv, “steward, [scribe of] the phyle [of ka-priests], beloved of his lord, well provided before the great god, Djaty.” The name alone occurs on the drum. On the inner panels of the door the text is written on each side facing inward: htp dj nswt htp Jnpw Jn.f Hm(w)-k1 Jmm nfrt htpt jm[hw] Ht fr nfr’t Dltv, “offering which the king grants and an offering of Anubis that he may hasten in peace on the goodly roads on which the well provided ones hasten to the presence of the great god, Djaty.” The outer panels are similarly identically inscribed, the writing facing inwards, with more of the text extant on the left (south) side: . . . m wp rnt Dltvty tpy rnt nb Wg bH Skr n jm1lyw Ht fr nfr’t h1 Jm tp sS(g) sSk sjw1 Dltv, “. . . at the opening of the year, the Thot festival, every first of the year, the Wag festival, the Sokar festival, for the one well provided before the great god, the controller of the scribes and supervisor of the scribes of the “jackal,” Djaty.” Here the title htp sjw (s(w) is inserted after sjw and before sjw sjw (s(w). Each column ends with a standing figure of Djaty with diagonal staff held in front and a napkin in the rear hand; the other attributes are a shoulder length wig, beard, and mid-calf length kilt. Note the very long writing of the dative n in the text on both sides.

The panel in situ to the left in sunk relief and the narrower panel in raised relief provide in a small space many of the traditional scenes from the repertoire of the larger mastabas, much as in the panels of the reliefs of the dwarf Seneb.5 The left panel has five registers (pls.

3. The cases are MFA Expedition Register 33–3–42a, a lintel of Hy from G 2357, a dependent of the vizier Senedjemib, and 35–4–76 (acc. no. 13.4334), the lintel of Rudj, a dependent of the vizier Mehy. Discussed with others in a paper read by E. Bravokies at the Second International Congress of Egyptologists, Grenoble, September, 1979.


Above the last three women is a series of jars as if on a "shelf.

The fourth register comprises two scenes. On the right Djaty and a brother face each other, the brother, facing right toward the false door presents a large fowl to Djaty. Djaty, hands at the side and wearing a short kilt with triangular tab and broad collar and beard, faces the brother, who wears a short wrap-around kilt. As in other scenes in these reliefs, the man to whom the offering is made wears a more formal garment than the man making the offering, as in the scene in the second register where Djaty censes his father. The caption in the fourth register is jmj-yi pr DAty and facing it sn.f mr(y).f K3-wm, "the steward Djaty" and "his brother, his beloved, Kawehem." To the left is a boat with the mast stowed on the two forked lifts. At the bow is another brother, sn.f mr(y).f hm-k3 Hrw-nfr, "his brother, his beloved, the priest Herunefer." At the stern is another brother, sn.f [mr(y).f] SnDm, "his brother, [his beloved?], Senedjem." In front of the latter but facing right is a figure captioned sib(?). DAtfs or DAt-j.ts. Although this would seem to indicate a new individual, "the sib-official Djatefes (or Djayotes)," one would expect this to be the tomb owner Djaty. The label above reads: ḫd m htp r ḫt-Hlw r js, "going downstream in peace to Akhet-Khufu to the tomb." Quite likely the caption was continued by the title and name cited above: "to the tomb of the sib-official Djatefes (sic)." Note that the boat in fact faces north.

In the fifth register five men face to the right toward the false door while another on the right faces left and holds an incense cup with cover to cense the first. In the censing scene the recipient is designated as jmj-yi pr DAty and the censing figure as sn.f K3-dmd, "the steward Djaty," and "his brother Kademedj." The first two of the four men following Djaty are captioned sn.f Hrw-[nfr] and sn.f Sndm, "his brother Heru[nefer]" and "his brother Senedjem." They bring fowl. The last two bring fowl and a tray of jars respectively. Their names part of the larger mastaba, was provided with only a door to correspond with the panel on the left in situ and a second panel in raised relief to correspond to the Boston panel about to be described. This panel has five registers of unequal height. Of the first, topmost, register there are the traces of a boat under sail (thus sailing south) with a seated figure in the center and another at the prow with right arm raised, the text reading jmj-hw h Hntrj . . . , "one well provided before the great god . . ." There are traces of signs at the upper right. In the second register a trussed bull is slaughtered by two men designated as s]f šmšw mr(y).f DAty (left), and s]f 'nH(w) (right), "his eldest son, his beloved Djaty" and "his son Ankhu." Ankhu severs the foreleg while Djaty tenses it. The third register consists of three women facing left and bearing fowl and vegetable offerings. They are s]f Sswt, s]f Lintj, and s]f Hdrt, "his daughter Seshesheh, his daughter Khenti, and his sister Hedjeret." In the corresponding fourth register below are three men facing left with trays of offerings held aloft in the right hand and fowl in the left. They are s]f Tl-pht, s]f K3-wm, and s]f Hw Tij, "his son Tapehet, his brother Kawehem, and his son of his body Teti." The first name is unusual, not otherwise attested, and perhaps not correctly read. In the fifth register two columns face right toward left being presented with incense held in a jar with a cover by a son. Djaty holds a staff in front at a diagonal and he and his wife hold folded napkins in the left hand. He wears a beard, shoulder length wig with broad collar, and a short kilt to the knees with triangular tab; she has a lotus fillet in her wig. The son is shown with curls in his wig and a wrap-around kilt ending above the knees. The owner is captioned ḫg s(w) sib DAty and his wife simply hmtf without a name, "leader of the scribes of the "jackal", Djaty," and "his wife." The son is captioned s]f šmšw n Hf Rnpt-nfrt, "his eldest son of his body, Renpet-nefret." This is the second "eldest son" on the same panel.10

Although Djaty seems to have boasted of a large family, his simple monument, added to the northeast part of the larger mastaba, was provided with only a single small shaft. The shaft measured .90 x .95 m, was lined with crude brick for 2.05 m, and descended in the rock for .90 m. The chamber on the east was of type 6 a(3) and measured 2.25 x 1.35 x .95 m: (high), area 3.03 sq. m, capacity 2.87 cu. m, with a coffin pit 1.85 x 45 x .45 m, roofed by a single slab 2.02 x .60 x .65 m, .14 m. The skeleton, half contracted on side with legs bent at knees, was disturbed by decay. The blocking of type Ve (two slabs) had been partly removed.

9. Cf. the formula for the burial ritual, Jürgen Settgast, Bestattungdarstellungen, 8–9 (journey to the west); Moussa and Altenmüller, op. cit., 48, pl. 8.

**Titles and Family of Djaty**

1. *jmy-r1 pr*, “steward.”
2. *nj dl.t*, “his estate servant,” with reference to the vizier Senedjemib.
3. *hrp s2(w)*, “controller of the scribes.”
4. *s2 n s1 hm(w)-k1*, “scribe of the phyle of funerary priests.”
5. *smt* w2 d2 mdn n wsh2t*, “verifier of the decision of the report of the broad hall.”
6. *shw s2(w) s1b*, “supervisor of the scribes of the ‘jackal’.”

Father: Teti  
*jmy-r1 pr*, “steward.”

Mother: Shafet  
*rht nswt*, “king’s acquaintance”

Brothers
1. *Hrw-nfr*, title *hm.k1*, “funerary priest”
2. *Sn2m*
3. *K1-whtm*
4. *K1-dmd*

Sisters
1. *Nj-sj Pbh*, title *hm(t)-k1*, “funerary priest.”
2. *Hg*t
3. *Hwt.n b1*

Sons
1. *nhw*
2. *Rupt-nfrt*
3. *T3(?)-pht*
4. *Djtj*

Daughters
1. *Hntj*
2. *Ss2t*

Dependents
1. *Hntti*, engaged in grinding grain, *hmt k1*, “funerary priest.”

Other(?)
*D1-Jt.s(?)*, reading doubtful, *s1b*-official

**Tjetu II**

The stela of Tjetu II (G 2343–G 5511) stands slightly north and to the east of that of Djaty, as can be seen in the photograph of both monuments in situ (pl. LIII a). In Reisner’s numbering of the mastabas in the cemetery in echelon both the designations G 5511 and 2343 were applied to this false door structure. The designation Tjetu II is used simply to avoid confusion with the like named owner of the mastaba G 2001 described in this same volume. At the time of writing the false door with the south panel of Tjetu II has been moved and placed against the south side of mastaba G 2373 and covered with stones for protection. This has been its location for some time, and the upper part has deteriorated appreciably. Although a simple monument, the titles and one element of the phraseology seem to be unique. Presumably the architrave and the corresponding panel on the right (north) are missing.

In the tablet above the false door (fig. 42; pls. LVI a) the owner is shown seated before a tray of offering breads to which he extends his right hand while his left holds the napkin; the chair appears to have four bulls’ feet legs and a back rest extending to the man’s waist. The caption is *jmy-r1 pr-smj tw*, “well provided before the great god, Tjetu.” Below the table on the right are three “thousand” signs each followed by the designations for alabaster, linen, and incense. The horizontal element below bears the title and name determined by a seated official holding a lotus to his nose: *jmy-r1 df1 nb tw*, “overseer of all provisions, Tjetu.” I have failed to locate another instance of this title.” On the drum is the name Tjetu without title. On the inner panels the text is written on both sides, one the mirror image of the other and both terminating with the determinative of a standing man holding a staff diagonally in front and a napkin in the other hand: *jmy-r1 sn nmr mw js smyt jmntyt tw*, “the overseer of the storehouse, who loves and is indeed loved by the western cemetery, Tjetu.” The titles *jmy-r1 smn* is probably connected with the other title *jmy-r1 df3 nb* and *sn* is thus rendered as “storehouse” rather than its other attested sense of “labor establishment.” The epithet *nmr mw js smyt jmntyt* is not paralleled. The two elements seem to be, respectively, the active and passive imperfective participles. The outer panels of the door are similarly identically inscribed as mirror images with the same determinative: *hm dz-wh pr-ns wh tt nb Wg tw*, “an offering which Osiris grants that an invocation-offering come forth for him at the opening of the year, the Thot festival, every first of the year festival, the Wag-festival: Tjetu.”

The panel on the left (south) lacks a corresponding panel on the right (north), which is now missing. It consists of a vertical column of text on the right and four

11. For *jmy-r1 st df1w*, see Hassan, Excavations at Giza V, 237, 241–242; for *jmy-r1 sty (dual) df1w*, see Junker, Giza III, 9.
12. The reading as *pr sn* is possible; see Moussa and Altenmüller, op. cit., 67; Helck, *Wirtschaftsgeschichte des alten Ägypten*, 47–48, 96–97 (Old Kingdom); Bakir, *Slavery in Pharaonic Egypt*, Suppl. ASAE Cahier 18 (1952); Junker, Giza VI, 201. For the ambiguity of the reading *jmy-r1 pr sn*, “overseer of the department of stores,” versus *jmy-r1-pr smn*, “steward of the storehouse,” see Fischer, Inscriptions from the Coptite Nome, 59–60, 59, n. 1.
13. It seems likely that the phrase is to be connected with the preceding *smyt jmntyt*, but one might consider the alternative that Tjetu’s title was *jmy-r1 (pr) sn smyt jmntyt*, “overseer of the storehouse (or labor establishment) of the western cemetery.”
The mastaba of Nimesti (G 2366) like that of Djaty (G 2337-X) is a small structure built against the east face of a larger mastaba and probably intrusive without relation to the owner of the larger mastaba (pl. LVI a; fig. 43). It lies against the east face of mastaba G 2360 just north of the northern niche of the latter (fig. 40). It is of type X c(1) and is built of u-masonry with a single false door stela in the east face; the mastaba measures 3.70 × 2.70 m., area 9.99 sq. m., proportion 1/1.37, height 1.60 m. The open air chapel, type 9 c, has the stela set in the east wall with a panel to the right and another panel (now missing) to the left.  


15. Read as nb.f and not mrr n nb.f; the n in front of nb is a phonetic complement, as frequently at this time and earlier; for unquestionable examples see Moussa and Altenmüller, *op. cit.*, figs. 4. 20.
Nimesti

1. jmy-r1 pr, "steward."
2. jmy-r1 ššr, "overseer of clothing distribution."
3. jmy-ht hm(w)-k1, "assistant leader of ka-priest(s)."
4. w'b, "weeb-priest," possibly abbreviation of following title.
5. w'b nswt, "king's weeb-priest."
6. rh nswt, "king's acquaintance."
7. hm-nfr, "priest."
8. htp šmš, "controller of the follower(s)." The title with a following designation relating to land is attested early, and I am indebted to Dr. Henry G. Fischer for some of the following references: door jamb of Akhet-aa (Louvre) in Smith, A History of Egyptian Sculpture, pl. 35; Berlin 13502, Ägyptische Inschriften I, 31; Smith, AJA 46 (1942), 521; Garstang, Ma-hāsā and Bēt Khallāf, pl. 26, no. 8; Kaplony, Inschriften, fig. 319.

Wife: K1-mrt.s

1. hm-nfr Nt, "priestess of Neit."
2. hm-nfr Hwt-Hr, "priestess of Hathor."

Eldest sons

1. Jr.n ṭḥ(y), sš ššḥ, "scribe of the 'jackal'."
2. Ṯfr-hnt, jmy-r1 ššr, "overseer of clothing distribution."

Hagy and others

The two adjacent mastabas (G 2352 and 2353) of similar size and alignment, filling the large street between G 2350 to the west and G 2360 to the east, were excavated in the fall of 1912 (pls. LVII-LXI; fig. 40). The space between them served as a serdab for the northern mastaba (G 2353) (pl. LX b). The excavators suggest that G 2352 was built first and that the narrow street used as a chapel on the east side of the two mastabas was entered from the north at the northeast corner of G 2353, where an inscribed doorway was set up, and that the entire street in front of both mastabas was then roofed, with a wall built at the south end to block any passage from this direction. The northern and southern false doors of G 2352 were inscribed, the corresponding false doors of G 2353 left uninscribed, and the door frame at the north of the corridor inscribed. Reisner suggests that the builder of the doorway at the north of G 2353 may have been the son or grandson of the owner of G 2352, and that the doorway may even have been moved from G 2352 to the northern mastaba when G 2353 was built. There is nothing, however, in the

16. See n. 10 above.
17. Margaret A. Murray, Index of Names and Titles of the Old Kingdom, pl. XLIV, with reference to Paget and Pirie, The Tomb of Pah-hepet, pls. 33, 37, where the title is borne in part by agricultural workers.
18. Hassan, Excavations at Giza II, 208, 210, fig. 230, on the wife's false door; Junker, Giza III, 11; X, 177, 179; XI, 136, 258; Martin, The Tomb of Hetepka, pl. 24, no. 27.
texts (titles, names, family relationships) from the three inscribed areas to indicate any sort of relationship.

Mastaba G 2352 is of type IX b (2) with a retaining wall of z-masonry, measuring 10.85 × 5.80 m., area 52.93 sq. m., proportion 1/1.86, height 2.45 m. (seven courses). The exterior corridor chapel of type 8 (a) has two stelae on the facade of the mastaba and was closed on the south by a masonry wall and probably roofed. It measured 9.40 m. × 1 m., area 9.40 sq. m., proportion 1/9.4 and was entered directly from the corridor in front of G 2353 without door jambs (pls. LVII-LIX).

The southern false door (pl. LVII a; fig. 44) is broken at the top and lacks a tablet, cross-bar, and architrave. The outer frames are inscribed with a column of text each facing in. On the left (south): . . . hm(t)-nfr [HwA Hr] nb(t) nfr jm[t] wt h r nfr 3 hm(t)-nfr m hnyt nb(w) Y jmlntt (no determinative seen), . . . priestess of [Hathor], mistress of the sycamore, well provided before the great god, priestess of Neith, who is north of the wall(s), 49 Yei-tjentet. The interiors of the signs in sunk relief are carefully hatched and detailed (especially the netjer sign, quail chick, and tree). It is slightly unusual to find the wife’s text to the south of the man’s, and this may imply her actual ownership of the false door. The equally well cut hieroglyphs on the outer north (right) panel provide the text: . . . hwt-3(t) nb jm h r nfr 3 hm-nfr Hwfw hnt lb t-bz Hwfw nh nsw t Nj-k I - Hr, . . . of the great chapel possessor of a well provided state before the great god, priest of Khufu who presides over Akhet-Khufu, the royal acquaintance Nyakahap. I have failed to find another example of the epithet “who presides over Akhet-Khufu” in this context.

The better preserved but less well cut northern false door has fallen and suffered damage since the time of the excavations and initial photography (pl. LVII b; figs. 45, 46). The same family may be represented by the Hagy of Louvre Stela C 160 from Abydos, the name being an uncommon one and Hagy’s connection with cattle on the Giza false door being suggestive of connections with the Abydene nome or Akhmim; there is also a Hagy at Naga ed-Deir. 22

The tablet is recessed on each side, and shows Hagy standing on the left facing right in a short kilt with triangular tab, the right hand holding the long staff in front at a diagonal with the left holding a folded napkin. Two columns of titles end with his name written horizontally: r h nswt w b k k3 hwt Jssj hm-nfr Hrwy nbw [. . .] mrr nb H Ay, “the royal acquaintance, weeb-priest, chief of the chapel of Isesi, priest of the two Horuses of gold(?)” 23 [. . .] whom his lord loves, Hagy.” The cross bar below reads: r h nswt jmy-r3 s hwt Hwfw H Ay, “the royal acquaintance, chief of the chapel of Isesi, Hagy.” The drum is not inscribed. The inner panels below the cross bar are inscribed identically: r h nswt jmy-r3 s hwt Hwfw H Ay, “the royal acquaintance, overseer of the fields of Khufu, Hagy,” each column determined by a seated figure, the forward hand holding the staff at a diagonal and the rear hand a napkin on the lap, the figures wearing a wig, broad collar, and triangular tab kilt. The outer panels are also identically inscribed: r h nswt jmy-r3 s hwt Hwfw, jmy-r1 jhw H Ay, “the royal acquaintance, overseer of the milk herd of Akhet-Khufu, overseer of the cattle, Hagy.” Each column is determined by a standing figure as determinative facing the center, with wig to shoulder, shoulder sash, short wrap-around kilt without triangular tab, and hands empty at the side.

Several of the titles of Hagy are unusual and not otherwise attested in this form to my knowledge.

1. jmy-r1 jhw(?), “oversee of cattle.” The reading of the three oxen as jhw is a convention; other choices would be k3w and jntt.

2. jmy-r1 s hwt Hwfw, “oversee of the fields (arable land) of Cheops.” The title does not seem to occur elsewhere. A title jmy-r3 s hwt nbt occurs in the titulary of Idu I. 24

3. jmy-r1 s hwt Hwfw, “oversee of the milk herd of Akhet-Khufu.” The determinatives of a jar and a cow virtually specify the meaning of the title, although the use of the sign s hwt does not provide an unequivocal reading: s hwt would seem more logical. Henry Fischer (by letter) refers me to an unpublished doorway of a Sd-lbd from the Teti Pyramid cemetery at Sakkarra with a similar writing of the title, the first sign being the archaic type of bow used in the writing of Tj-st (Nubia). Gardiner points out that this sign (Aa 32) is used in at least one word for the arrow, s s (T 11). 25 There may also be a hieratic confusion or identity between the bow sign (Aa 32) and the hide pierced by the arrow (F 29), although they develop quite differently. The verb, s s, “to milk,” is variously identified on the Abydene stela in the Louvre.

20. Murray, Index of Names and Titles, pl. XXXVIII; Junker, Giza II, 162 (on “north of the walls”).

21. Qualifications of the deity or king can be separated in the writing by hm-nfr, as in the example from the same false door on the left in “priestess of Hathor, mistress of the sycamore”; see Junker, Giza II, 162.

22. Pierret, Recueil d’inscriptions inédites du Musée Égyptien du Louvre, II, 70-71. Hagy is also represented at Naga ed-Deir; Dunham, Naga-ed-Dér Stelae, 33-35, No. 20. Other Naga ed-Deir occurrences are tomb N 89, a painted tomb; and N 5343, a coffin (references kindly supplied by Edward Browarski). See also BM stela 1485 [136]. The name is represented in Ranke, Personennamen I, 233-15, by the Abydene stela in the Louvre.

23. Junker, Giza VI, 8, 9, 96, 234; Hassan Excavations at Giza III, 180; false-doors of Djedefkhufu and Sobekhotep (Giza, Reisner Excavations, G 2420).


The G 2352 burials consist of two original shafts, A on the south and B on the north, two shafts intruded in the mastaba, X just south of B and Y along the western edge, two (U and V) within the corridor chapel next to each other, and two (W and Z) along the west wall of the mastaba. The main shaft (B) lies in the north part west of the main stela, that of Hagy, while the somewhat smaller shaft (A) lies west of the false door stela of Nykahap and Nefer-tjentet. More often the usual pattern has the main shaft (B) in the north part and of the same type u-masonry (pl. LX1 b). The chapel consists of the narrow space between them and has door slab roof, half contracted skeleton on side with legs bent at knees.

G 2352 U in corridor on south, 1.15 x .78 m., lined masonry on north and south, -3.00 m. Burial type 8 b(1) on south, 2.25 x .8 m., h. 1.22 m., area 1.5 sq. m., capacity 2.13 cu. m. Plundered, heap of bones at south end.

G 2352 V in corridor north of G 2372 U, 1.27 x .74 m., -.05 m. in rock, lined with crude brick and masonry for 2.50 m. Burial type 8 b(1) on north, .65 m. wide, collapsed, broken bones.

G 2352 Z on west, .90 x .90 m. Fig. 50
G 2352 W on west, .75 x .80 m., north of G 2352 Z.

Mastaba G 2353 is situated on an independent site north of G 2352, the narrow space between them marked G 2353 S used as a serdab for the northern mastaba. It was excavated in November, 1912 (pls. LVIII, LIX a, b; LX a, fig. 40). Type IX c(1), u-masonry, 10.20 x 5.40 m., area 55.08 sq. m., proportion 1/1.88. The serdab space is .40 m. wide (east-west) and .90 m. at the top, the short walls continuous with those of the northern mastaba and of the same type u-masonry (pl. LX b). The mastaba as extended by the serdab measures 10.60 x 5.40 m., area 5.24 sq. m., proportion 1/1.96; height 2.40 m. (six courses). The chapel consists of the corridor in front (east side) with two false door stelae, a simple one on the south and compound one on the north; it is entered from the north (type 8a) and has door jambs at the entrance inscribed for Herunefer and his...

28. On the title mdh mHyt(?), see Helck, Beamtentiteln, 75-77; Kaplony, Die Inschriften der ägyptischen Frühzeit, 582-583; Godron, RdE 8 (1925) 91-98; Curto, ZAS 94 (1967) 15-20.
family. As indicated above, the excavators suggest that the entire corridor of the two mastabas was treated as a single unit after the building of the later, northern mastaba, and was probably roofed. The northern segment measured 9.50 x 1.30 m., area 12.35 sq. m., the total area of both corridors 21.15 sq. m.

The door jambs are badly weathered and in part destroyed (pl. LVIII; figs. 48, 49). East jamb: the north face has the remains of three registers. Of the topmost there is the left foot of the owner, facing right toward the entrance, in front of whom is a smaller figure, presumably his son, on a separate base line, holding a staff which may belong to the larger figure. In the middle register is a young oryx tethered to a ring sunk in the ground and followed by a farmer who leans over him placing his left hand on the oryx's back and his right by the tail. The rope is twisted around the animal's neck several times and there are traces of the label r[n] [m] - hq(?), "young oryx." In the lowest register are two offering bearers facing right toward the entrance, wearing short wrap-around kilts, and carrying respectively a large fowl and a small calf (over the shoulders). The inner (east) face of the same block has a large figure of the owner facing left (north) in a short wrap-around kilt, holding a staff at a diagonal with his right hand and a folded napkin with his left. He wears a beard and shoulder length wig. Behind him his wife in a long, tight fitting dress stands with her right elbow encircling his lower left arm; her other arm hangs free to the rear. In front his son in a longer kilt with sash stands facing the same direction, standing on a separate base line, and holding his father's staff with his right hand; the left arm similarly hangs free behind him.

Two columns of text above the owner identify him as [. . .] hm-nfr [. . .] hm-nfr [Hwft]w [. . .] [. . .] nswt [. . .] Hrw-nfr, "priest of [. . .] priest of [Khufu], [. . .] king's [. . .]. . . Herunefer." Two columns of text identify his spouse as hmt[m] mrt[f] r[h(t)] nswt hm(t)-nfr Hwt-Hr Ndtr-p, "his wife, his beloved, king's acquaintance, priestess of Hathor Nedjet-pet." Three horizontal lines above the son identify the latter as s:i:f šmšw ṛḥ nswt w'ḥ nswt Ḥwfw-[h]tp, "his eldest son, the royal acquaintance, king's weep-priest, Khufu-hetep." West jamb: The north face consists of scenes parallel to the east jamb. The topmost register has a figure of the owner facing left (east) toward the entrance holding a long staff at the diagonal; only the base of the staff and owner's right foot and leg are preserved. The middle register has a tethered ox tied to a ring on the ground and similarly attended by a farmer; the caption is r[n] jw[, "young ox." The lowest register comprises two offering bearers facing left, the first with a small gazelle on his shoulders and the second holding a fowl by the neck in front of him. On the inner (west) face of the same block is a standing figure of the owner with his right hand cupped over the end of the diagonal staff and the other hand leaning against it; he wears a mid-calf length kilt with tie and sash, a shoulder length wig, a beard, and a broad collar. Toward him advance three bearers, the upper two each on a separate ground line, the topmost presenting a scroll, the middle man presenting a fowl with one hand holding the neck and the other the wings, and the bearer in the lowest register holding aloft a basin in which a ewer is placed.

The serdab was found open with "the remains of at least four groups of wooden figures, quite decayed," the slot in the masonry opening into the corridor (14 x 9 cm. on the outside and 19 x 38 cm. on the inside).

There are two shafts in the mastaba, A on the south and B on the north, two intrusive shafts in the corridor, W and O, and three intrusive shafts along the western side, X, Y, and Z.

G 2353 A is 1.25 x 1.25 m., -2.75 m. in the rock and lined with masonry (.75 m.) and crude brick (2.5 m.) for a total of 3 m. The burial on the west of type 6 a(3) is 1.85 x .75 m., h. 1 m., area 1.38 sq. m., capacity 1.38 sq. m., irregular. Plundered and with broken bones. Fig. 51.

The main burial, G 2353 B, is 1.35 x 1.35 m., -5.70 m. in the rock and lined with masonry for 2.80 m. (7-8 courses). The burial of type 6 b(1) lies to the north, 3.53 x 3.57 m., h. 1.90 m., area 12.60 m., capacity 23.94 cu. m., with a nummulitic or white limestone coffin along the west wall, 2.65 x 0.90 x .0 m., inside: 2.35 x 0.60 x -.52 m. The lid was not found, but there was a ledge for its storage prior to burial on the western wall. Plundered and various objects found scattered on the floor. On the debris on the eastern side was an extended burial, somewhat damaged, bent at the hips but on back, which may have been thrown out of the coffin while still fresh. Fig. 51.

Two statues, evidently intrusive, were found in the burial chamber:

12-11-38. Standing male, painted, limestone, with curled wig, kilt with triangular apron in front, hands to side holding cloth napkin, left foot forward. Upper part with head is 12-10-7 found in front of G 2350. Beside the left foot on the base is a shallow rectangular depression, 4 x 3 cm., which may have served as the socket for a tiny figure. H. 50 cm. (Pl. LXI d).

12-11-39. MFA acc. no. 13.3164 a-c. Standing pair, with lady on man's right, his hand around his wife's neck and lying on her right breast, her left hand clasping him around the chest. He has a curled wig and a kilt with the right overlap pleated, she wears a close fitting garment extending to just above her ankles. The lady's head is missing; the man's head (12-11-21) was found in the debris east of the south end of G 2350. The position of the right (viewer's left) in a pair statue is generally the dominant one, and it may be that the serdab from which the statue originally came was the wife's property.
Similarly, the arm placed around the shoulder is generally a feature in which the wife places her arm around her husband's shoulder and not vice versa as here. Height 57 cm., width 20.5 cm., thickness 13 cm. (Pl. LX c). \(^{29}\)

Objects from the original burial found in the chamber include the following:

12-11-40: Rectangular tablet, alab., with 8 small drilled cups near one of the long sides, the type generally associated with the palettes for the seven oils, uninscribed unless text was in ink now vanished. 12.7 \(\times\) 6.5 cm. See S. Tawfik, “Die Alabasterpaletten für die sieben Salböle im Alten Reich,” Göttinger Miszellen 30 (1978), 77-87. (Pl. LX c, 2nd row, center).

12-11-41, 42, 43: Three model “collar” jaws with splay foot, alab., H. 8.8, diam. 3 cm. (Pl. LX c, 2nd row, nos. 3, 4, 5). *Giza Necropolis II*, p. 96, fig. 144 (Type XVI a).

12-11-44: Two slender shoulder jars with roll rim, alab. H. 7 cm., diam. 3 cm. (Pl. LX c, 2nd row, nos. 1, 2).

12-11-46: Four model squat shoulder jars, alab., H. 4.8 to 5.4 cm. (Pl. LX c, 2nd row, nos. 7-10).

12-11-47: Similar model squat shoulder jar, but with dummy handle on one side of neck as in “khenmet” jar, alab., H. 4 cm. (Pl. LX c, 2nd row, no. 11). *Giza Necropolis II*, p. 96 (Type XIV b).

12-11-48: Sixty-seven bowls/dishes, alab., varying between two main forms, flat bottom with flaring sides and shallow dishes with round bottoms. Diam. 4.2 to 6.2 cm. (Pl. LX c, 1st row, and 2nd row, no. 12). *Giza Necropolis II*, pp. 99-100 (Types I X a, Xa, b).

12-11-49: Dummy or model jar and ring stand in one piece, lst., bulging shoulder with roll rim and no neck, interior roughly hollowed by downward gouge strokes with chisel, the chisel marks on outside only partly obliterated. H. 25.5 cm., Diam. 18.5 cm. (Pl. LX c, 3rd row, no. 2). *Giza Necropolis II*, p. 95, fig. 140, top right (Type V a, 2).

12-11-50: Two dummy canopy jars with three dome lids, interior of each jar bored with hole enlarged with chiseling, lst. The odd lid does not fit. (Pl. LX c, 3rd row, nos. 1, 3, 4).

12-11-51: Needles with pierced eye, copper, one complete and fragments of 5 others. L. 9.2 cm., width at head 5 mm., shaft 4 mm., thickness 3 mm. Expedition photo A 992, 2nd row, no. 5, not illustrated.

12-11-52: Ten model chisels, all in poor condition, copper. L. 3.8 to 4.1 cm., max. width 4 mm., th. 25 mm. Not photographed.

12-11-53: Two small fragments of gold leaf.

Shaft G 2353 W lies in the corridor, the chamber on the south crossing the dividing line between mastabas G 2352 and 2353. Dimensions 1.15 \(\times\) 0.93 m., not descending in rock, masonry lined for 2.95 m. Type 8 b(1), chamber on south, 2.55 \(\times\) 0.70 m., h. .85 m., area 1.78 sq. m., capacity 1.51 cu. m., burial with legs contracted, on side.

Shaft G 2353 X lies north of W in corridor, 1 \(\times\) 1.3 m., lined masonry for 2.50 m., not cut in rock. Type 8 b(1), destroyed.

Shafts G 2353 X and Y at rear of mastaba and Z near northwest end, all type 8 b(1) except Z, type 7 x. Various dimensions.

The stela of Weser (pl. LXI b, fig. 52) is designated on a drawing in the Expedition files as deriving from G 2353 Y, although not recorded in an object register and its present location not yet identified. It has a cavetto cornice with torus molding with traces of paint on the cornice, as inferred from the photograph. The tablet scene is recessed with rectangular cuttings on either side. Weser, seated on a chair with bull’s feet terminals on drum bases, faces a tray of offerings to the right. A ewer in a basin is under the table to the right and an ovoid jar under the table to the left. The horizontal line of text on the top reads from right to left: 1) \(\text{hpt \(dj\) nswt Jnpw tpy dw.f \(pr\)(i) \(hrw\) (\(hntk\)t \(p\) \(\text{s}\)) \(n\) \(hr\) \(tp\) nswt,\) and continues on the left with the vertical column: 2) \(jm \(lh\) w \(hr\) \(ntr\) \(\text{t}y\) Wsr,\) and the similar column on the right: 3) \(jm \(lh\) w \(hr\) \(ntr\) \(\text{sic}\) Wsr.\) On the lintel element below the tablet is the horizontal line: 4) \(hr\) \(tp\) nswt \(pr\) \(t3\) \(jmny\)-\(t3\) \(hnrw,\) below which are two identical columns on the inner reveals: 5, 6) \(jm lh w Wsr.\) A standing determinative on a larger scale ends the outer columns, the man wearing a long pleated kilt, curled wig, beard, and broad collar, and a seated determinative on the inner reveals with the man holding a kherep-scepter and long staff in front; these implements are shown in different hands for symmetrical purposes. Text: “1) A grant which the king gives and Anubis, he who is on his hill, (namely) an invocation offering (bread, beer, cakes) to the king’s liegeman, 2) well provided before the great god, Weser, 3) well provided before the god [sic],” Weser, 4) king’s liegeman of the palace, overseer of oarsmen,” 5, 6) the well provided Weser.” The proportions of the figures and the writing of the hieroglyphs indicate a date near the end of or later than Dynasty 6.

---

30. For the nature of these bases, see J. Vercoutter, “Supports de meubles, éléments architectoniques, ou établis,” *BIFAO* 78 (1978) 81-100.
32. On the title, see Fischer, *Dendera*, 211, with reference to this stela in his n. 818. The sign is here altered by transforming the shoulder into the mouth sign, as in British Museum Stela 248 (*Hieroglyphic Texts from Egyptian Stelae III*, pl. 8), and the two arms with an oar into two oars. See also Fischer, *Ancient Egyptian Calligraphy*, 19 (D 33). Notable also in the orthography of the Giza stela is the writing of Wsr with two initial phonetic complements.
PLATES AND FIGURES
Plate I

a. Mastaba of Sekhemka (G 1029), looking northwest

b. Mastaba of Sekhemka (G 1029), looking southwest
Plate II

a. Sekhemka (G 1029), chapel, east wall, south end, top

b. Sekhemka (G 1029), chapel, east wall, south end, detail
b. Registers 1–2, center right

a. Registers 1–2, right

d. Registers 1–2, center left

c. Registers 1–2, center

c. Registers 1–2, left

Sekhemka (G 1029), chapel, east wall
Plate IV

b. Registers 3-4, center right

c. Registers 3-4, center

d. Registers 3-4, center left

e. Registers 3-4, left

Sekhemka (G 1029), chapel, east wall
Plate V

b. Registers 4-5, center right

c. Registers 4-5, center

d. Registers 4-5, center left

e. Registers 4-5, left

Sekhemka (O 1029), chapel, east wall
a. Sekhemka (G 1029), chapel, south wall

b. Sekhemka (G 1029), chapel, south wall, lower section
Plate VIII

a. Architrave element

b. Offering bearers, detail

c. Offering bearers, detail

Sekhemka (G 1029), west wall
a. Sekhemka (G 1029), west wall, tablet element

b. Sekhemka (G 1029), west wall, section to right
a. Burial chamber G1029 A, looking south

b. Shaft G1029 B I

c. Burial chamber G1029 B I

Sekhemka (G1029)
Plate XI

a. Blocking G 1029 B II

b. Burial G 1029 B II, looking west

c. Burial G 1029 C, looking west

Sekhemka (G 1029)
The Great Pyramid, looking southeast; mastaba of Tjetu (J 2001) with modern roof and door in lower right corner
a. Looking west during excavation

b. Looking southwest

c. Looking northwest

d. Southwest corner of portico

Tjetu (G 2001)
a. Tjetu (G 2001), portico, looking northwest

b. Tjetu (G 2001), portico, looking northwest
a. Court, east jamb

b-f. Portico, roofing blocks and architrave

Tjedu (G 2001)
Plate XVI

a. South pillar, inside
b. South pillar, outside
c. North pillar, inside
d. North pillar outside

Tjetu (G 2001)
Plate XVII

a. South framing text, top

b. South framing text, bottom

c. South false door

Tjetu (G 2001)
a. Tjetu (G 2001), portico, north false door

b. Tjetu (G 2001), portico, north false door
Tjetu (G 2001), portico, center false door
a. Tjetu (G 2001), portico, southern false door

b. Detail of tablet
a. Tjetu (G 2001), portico, northern panel between false doors

b. Detail of butchering scene
a. Tjedu (G 210) center panel between false doors

b. Detail
a. Tjetu (G 2001) south panel

b. Detail
b. Scene above northern false door, left

d. Scene above center false door

c. Scene above north panel

Tjetu (G 2001)
Plate XXV

b. Scene above southern false door, right

d. Scene above south panel

c. Scene above southern false door, left

tjetu (G 2001)
a. Tjetu (G 2001), south wall, upper left

b. South wall, upper right

c. South wall, lower section
Plate XXVII

a. Tjetu (G 2001), south wall, upper right

b. South wall, lower left
Plate XXVIII

a. Tjetu (G 2001), north wall, lower section

b. North wall, bottom register, left

c. North wall, bottom register, right
a. Tjetu (G 2001), north wall, top left

b. North wall, top right
Plate XXX

a. Tjetu (G 2001), northern niche

b. Northern niche, north reveal

c. Northern niche, south reveal
Tjetu (G 2001), south wall, watercolor reconstruction by N. de G. Davies
a. Burial G 2001 D

b. G 2001 B, diorite bowl 36-3-21 (left);
   G 2001 D, diorite bowl 36-3-23 (right)

G 2001 D, mirror 36-3-24

d. G 2001 C (burial of Tjetu?),
inlay eye from wooden coffin (?)
a. Looking southwest

b. Looking southwest

c. Looking southwest

d. Corridor, looking south

e. Corridor, west wall, miniature false door on south

f. Corridor, looking north

g. Corridor, west wall, false door on north

Mastaba of Iasen (G 2196)
a. Lintel over entrance to corridor, right half

b. Lintel, left half

c. Drum

Iasen (G 2196)
Plate XXXV

a. Entrance jamb, south

b. Entrance jamb, north

c. Chapel jamb, east

d. Chapel jamb, west

Iasen (G 2196)
a. Chapel, east wall, right

b. Chapel, east wall, left

Iasen (G 2196)
Plate XXXVII

a. Chapel, east wall

b. Chapel, east wall, right

Iasen (G 2196)
a. Chapel, south wall, right

b. Chapel, south wall, left

iasen (G 2196)
Plate XXXIX

a-c. Chapel, south wall, details

Iassen (G 2196)
a–c. Chapel, south wall details

Iasen (G 2196)
Plate XLII

a. Chapel, west wall, southern section, detail of offering table

b. Chapel, west wall, southern section, with statue in niche

c. Chapel, west wall, northern section, with offering list

Iasen (G 2195)
a. Chapel, west wall, head of standing statue in niche

b. Chapel, west wall, statue in niche

c. Chapel, west wall, statue, upper half

Iassen (G 2196)
a. Chapel, north wall, left section

b. Chapel, north wall, center section

Iasen (G 2196)
a. Chapel, north wall, right section

b. Chapel, north wall, center section, detail

Iasen (G 2196)
a. G 2196 A, entrance to burial chamber, looking north

b. G 2196 A, interior of sarcophagus (1975)

c. G 2196 A, sarcophagus, looking west

d. Chapel, ceiling detail

e. G 2196 U, intrusive block, 35-12-40, with curse formula
Plate XLVI

a. Looking southwest

b. Niche with contract text

Penmeru (G 2197)
Penmeru (G 2197), contract niche and slot from serdab (right)
a. Serdab, looking northwest

b. Serdab, looking west

c. Serdab, looking northwest

Penmoru (G 2197)
Plate XLIX

Penmeru (G 2197), Statue group in niche, MFA acc. no. 12.1484
Plate L.

Penmeru (G1297), Second triad of Penmeru, MFA acc. no. 12.1504
Penmeru (G 2197), pair statue in Cairo, JdE 13795
a. Subsidiary burial, G 2197 U, looking south

b. Subsidiary burial, G 2197 X, looking south

c. Subsidiary burial, G 2197 Y, looking north

d. G 2197 U, intrusive relief, 35 10 24
a. False doors of Djaty (G 2337 X) in background, and Tjetu II (G 2343/551) in foreground

b. Chapel of Djaty (G 2337 X), looking southwest with blocks as found

c. Chapel of Djaty (G 2337 X), looking northwest
Plate LIV

a. Architrave, MFA acc. no. 27.446

b. False door in situ

Djaty (G 2337 X)

c. Raised relief panel, MFA
Object Register no. 25-7-2
Djaty (G 2337 X), detail of left panel in situ
a. Tjutu (?G 2143/561), false door elements

b. Nemes (?G 2366), false door elements.
a. Iy-tjentet and Nykah (G 2352) south false door

b. Hagy (G 2352) north false door
a. Entrance jambs, looking south

b. East jamb, looking southeast

c. West jamb, looking southwest

Herunefer (G 2353)
a. Entrance jambs, looking south

b. Chapel-passage (G 2352/2353), looking north

c. Pair statue, intrusive, shaft G 2353 B,
   Object Register 12-11-39

d. Male statue, intrusive, shaft G 2353 B,
   Object Register 12-11-38 and 12-10-17
a.  G 2360 (left) and G 2352/2353 (right), looking south

b.  G 2352/2353, serdab, looking west, with decayed wooden statues

c.  G 2353 B, objects from burial chamber
a. G 2352 B, slab stela of Setju intrusive,
MFA acc. no. 13.4348

b. G 2353 Y, stela of Weser, intrusive,

c. G 2352 A(?), red polished bowl,
Object register no. 12-11-61
FIGURES

1. Map of Giza Cemetery G1000
2. Plan of mastaba of Sekhemka (G 1029)
4. Sekhemka (G 1029), east wall
5. Sekhemka (G 1029), east wall, south section, from 1904 drawing
6. Sekhemka (G 1029), south wall
7. Sekhemka (G 1029), south wall, detail, from 1904 drawing.
8. Sekhemka (G1029), burials, plans and sections, G 1029 A, B, C, D
9. Tjetu (G 2001), plan of area
G 2001 CHAPEL

floor plan

N

elevation looking W

elevation looking S

10. Tjetu (G 2001), plan and section of portico
11. Tjedu (G 2001), jambs at entrance to court
12. Tjetu (G 2001), portico roofing blocks and architrave
13. Tjetu (G 2001), pillars and northern framing text, outside
14. Tjetu (G 2001), pillars, inside
15. Tjetu (G 2001), southern stela and south framing text
16. Tjetu (G 2001), north false door
18. Tjetu (G 2001), south false door
19. Tjetu (G 2001), north panel
21. Tjetu (G 2001), south panel at left end of west wall
22. Tjetu (G 2001), scenes above false doors and panels
23. Tjetu (G 2001), south wall of portico
24. Tjetu (G 2001), north wall of portico
25. Tjetu (G 2001), northern niche, north of portico
26. Tjetu (G 2001), plans and sections, burials, G 2001 A, B, C, D
Iasen (G 2196) and Penmeru (G 2197), map of area, cemetery en echelon
Iasen (G 2196), plan and section of chapel
Iasen (G 1196), lintel
50 CM. 30. a. Iasen (G 2196), north wall
30. Iasen (G 2196), north wall
Iasen (G 2196), north wall
Iasen (G 2196), east wall
Iasen (G 2196), south wall
33. Iasen (G 2196), west wall, south panel
34. Iasen (G 2196), west wall, text on statue niche and intrusive block from G 2196 U, 35-12-40
lasen (G 2196), west wall, north panel with offering list
36. Iasen (G 2196), outer jambs (entrance), inner jambs (chapel)
37. Iasen (G 2196), plans and sections, burials G 2196 B, C, D, E, F, G
Iasen (G 2196), plans and sections, burials G 2196 H, I, U, Y, Z
Penmeru (G 2197), plans and sections, burials G 2197 A, B, C, D, U, W, X, Y, Z
Map of part of cemetery en echelon with mastabas described
42. Tjetu II (G 2343/5511), inscribed elements of false door
Nimesti (G 2366), inscribed elements of false door
44. Iy-tjentet and Nykahap (G 2352), south false door, inscribed elements
46. Hagy (G 2352), north false door and section of mastaba
47. G 2352 B, filling of shaft, slab stela of Setju, MFA acc. no. 13.4341
48. Herunefer (G 2353), east entrance jamb
Herunefer (G 2353), west entrance jamb
50. G 2352, plans and sections, burials G 2352 A, B, Z
G 2353, plans and sections, burials G 2353 A, B
52. G 2353 Y, intrusive stela of Weser